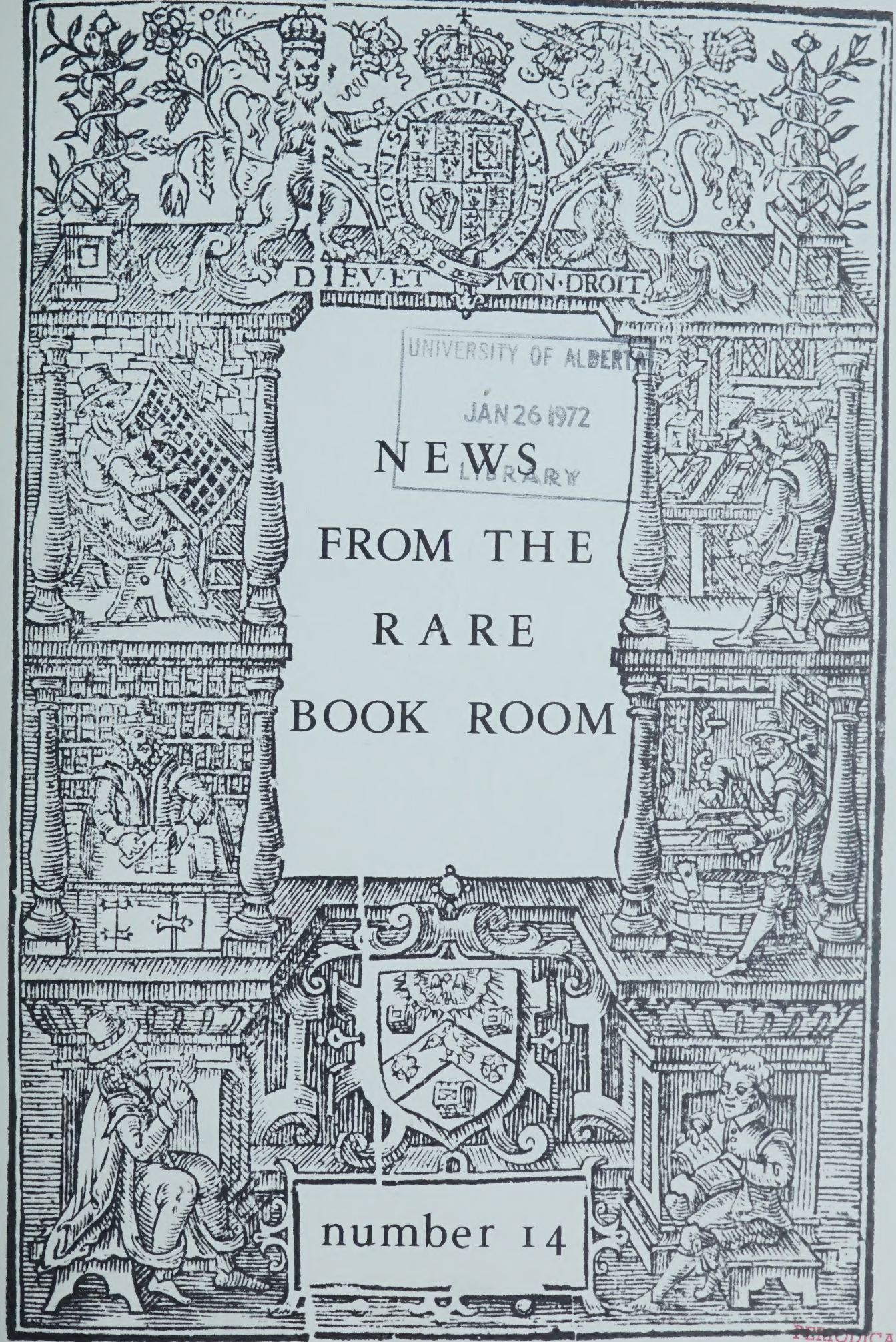

UNIVERSITY OF ALBERTA
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NEWS FROM THE RARE BOOK ROOM

number 14

PERIODICALS
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Lily's *A short introduction of grammar*, 1641

NEWS FROM THE RARE BOOK ROOM

14

January 1972

Special Collections Department

D.E. Cameron Library

University of Alberta

Edmonton, Alberta

NEWS FROM THE RARE BOOK ROOM

14

January 1972

CONTENTS

Introduction..... 5

Subject Index to Theses..... 9

Music Books in Special Collections..... 19

The Eccles Lawrence Collection..... 27

Holdings of Lawrence, arranged by Roberts numbers..... 31

A Note on editions of *Lady Chatterley's Lover* held by The School of Library and Information Science, University of Western Ontario..... 49

Additions October 1969-February 1970..... 53

Bibliographical Notes

(a) Additions and Corrections to Wing..... 89

(b) *The Monk*, '1796'..... 95

(c) The *Encyclopédie*..... 99

(d) Printing in Eighteens..... 101

INTRODUCTION

Despite our good intentions it proved impossible to produce two issues of *News from the Rare Book Room* in 1971. The principal cause of delay has been the lack of access to a typist since the resignation of Mrs. B. Forchuk, formerly secretary to the Assistant Librarian (Public Services). Her beginnings have been continued by Mrs. J. Birnie and finally concluded by Miss E. Bolstler, the part-time assistant in the Special Collections Department during the current session. To all three we express our gratitude, and to the contributors to this issue (to Mrs. Bellingham in addition for answering other enquiries about D.H. Lawrence), to Professor Richard N. Schwab of the University of California (Davis), to Mr. Robert H. Land of the Library of Congress, and to members of the Cameron Library Reference Department for their continued assistance.

At last inroads are being made into the three large collections which have remained largely uncatalogued for up to five years. The Salzburg Collection - mainly theology and law of the sixteenth to the eighteenth centuries (including two incunabula) in Latin and German - is being catalogued by Mr. Kantautas on a full-time basis, while the Powers Collection - general materials relating to Oregon, Washington, British Columbia and Alaska - is being processed, the major part being absorbed into the main open-shelf collection. This leaves untouched only the Woods Collection of Western Americana as the sole relic of the period when acquisitions consistently outstripped our cataloguing capacity.

In the last issue we provided an interim report on our involvement with the HPB project; this may be a convenient point to bring the story up to date. Miss Fenton and Miss Garvie are both now involved in preparing contributions after learning the rudiments of bibliographical description and then the short-title cataloguing conventions used by HPB. Neither has had any particular difficulty in learning the conventions and, as might have been expected, there is no appreciable difference between the two (a professional cataloguer and a graduate assistant) since essentially the task is one of transcription. The professional cataloguer's advantage is in having described books in *one* set of conventions, though transitional difficulties are likely to occur in employing a *different* set, while the assistant has an advantage of sorts in bringing no preconceptions to the task. No meaningful

statistics can be given at this time since the work has been done only at odd moments between other duties or as relief from them, but it does seem likely that a novice should be able to provide at least 50 entries a day for relatively straightforward material that is already segregated.

At the end of October all the accumulated slips had been typed onto sheets and forwarded to the School of Library and Information Science at the University of Western Ontario, and we are now awaiting from them a print-out of our contributions, to be used as a temporary (and supplementary) catalogue of Special Collections Department holdings. Our contributions number about 3000, made up of both catalogued and uncatalogued material. The uncatalogued material has been covered principally on a chronological basis, so that entries have been made for all materials still uncatalogued that were added to the Department's backlog prior to January 1970, while Miss Fenton has been making some headway with later German-language materials and Miss Garvie with French. The catalogued material has consisted primarily of author collections considered to be of wider interest and of the analysis of various collections of bibliographically distinct volumes, where analysis has not been done in the conventional cataloguing process. For example there is in the card catalogue this entry:

PQ 1211 B58 Bibliotheque des theatres. Paris, Duchesne, 1784.
43v. 17 cm.
1. French drama (Collections)

The 43 volumes contain 233 separate plays, arranged alphabetically by title, of three kinds: (i) 124 which are separately published items, complete; (ii) others which are extracted from collected works (e.g. of Marivaux, Voltaire, Molière, etc.); (iii) yet others, separately published, but here bereft of all preliminaries, including title leaf (such volumes were typically made up with the preliminaries occupying a complete gathering - hence easily detachable - and the text, often preceded by a fly-title, beginning a new gathering). We have prepared a typed list of the complete contents for internal use, and have contributed HPB entries for only category (i) since the identification of the bibliographical whole in the other two categories is plainly too time-consuming at this juncture.

More immediately important than the HPB contributions have been the finding lists (of varying degress of intensiveness) compiled for such uncatalogued collections as the Grabhorn Press, the Dorothy Livesay manuscripts, the Blew Ointment Press, the Ian Hamilton Finlay/Wild Hawthorn Press, and the Henry Miller collections. Work is afoot, too, to provide a listing of the Georg Kaiser collection, recently returned to the Library by the Germanic Languages Department. In addition, as noted above, lists have been prepared analysing the contents of the *Bibliothèque des théâtres*, *Le théâtre italien*, and *Le Nouveau théâtre italien*; these lists have already proved helpful to graduate students of eighteenth-century French drama, and hopefully - with

copies in the Order Department and the Romance Languages Department - the duplication of individual titles will be eliminated.

In August another guide to the resources of the Special Collections Department appeared in the shape of the University of Alberta Press publication, *The Wordsworth Collection: a catalogue. Dove Cottage papers facsimiles of the University of Alberta,* by Dr. Reynold Siemens of the English Department. Some ten years ago the trustees of Dove Cottage, Grasmere, decided that for security's sake photocopies of the Wordsworth manuscripts should be made, one set being deposited on permanent loan in the Bodleian Library, Oxford, and a second set in the University of Alberta Library. The photocopies thus present an alternative to visiting the originals in their small, out-of-the-way repository, and in some ways they are superior insofar as some of the originals are in a particularly delicate state. The publication of Dr. Siemens' catalogue has already resulted in a much greater interest in the Wordsworth materials, and we are trying to assemble a complementary collection of printed materials to enhance the value of the manuscript copies.

With the deteriorating financial situation it does appear that fewer pre-1801 materials are being bought by most of the teaching departments traditionally responsible for such buying, reliance being placed on various substitutes such as film and facsimile reprints. Possibly the last of the large collections, a segment of the library of Duke Ernest Augustus, the 5th son of George III and later King of Hanover, was bought about a year ago. It comprises some 1500 volumes of English Literature, mainly fiction of the period 1780-1850, including numerous Minerva Press novels.

400 theses were received after the 1970 Fall convocation in November, but future intakes may well be substantially smaller as the thesis requirement is more widely dispensed with and as the number of graduate students enrolled declines.

During the present session evening service has been reduced to three nights per week, instead of five, partly to make more efficient use of staff during the day and partly to conform with what we assumed was a reader pattern. The figures we have suggest that Parkinson's Law is valid in our operations: that the more hours we provide beyond the normal 8:30-5:00 the more people will use them. What we don't know is whether people using the extra service would come during normal hours if the extra service were eliminated. The compromise that may be employed next session is simply to open late only during the peak months, inefficient though this may be.

After only two years in the new North Wing of the Cameron Library the

Special Collections Department is fast exhausting the original stack area, so that soon alternative methods of shelving little-used materials will have to be employed, or with the completion of Phase One of the new Rutherford II Library the department will have to occupy additional space in Cameron. In an otherwise open-access research library, with Special Collections responsible also for a multitude of shelving and circulation problems, such a rapid growth is probably to be expected unless the research collection itself is closed to general access.

Because of staffing and budgetary considerations it will not be possible to produce another *News from the Rare Book Room* during the current academic year. Hopefully the next number will be issued in the Fall of 1972.

B.J. McMullin
Special Collections Librarian

SUBJECT INDEX TO THESES

(A) RATIONALE

The collection of 4480 University of Alberta theses was transferred from the Reference Reading Room to the Special Collections Dept. in the summer of 1970. Theses and Rare Books may seem strange companions, but this collection comprises the archival copies, and the security set-up in operation for rare books could be conveniently applied to the theses.

The thesis collection is not recorded in the main union catalog of the library system, and the only catalog provision consisted of two card files delivered with the theses, an author listing, and a listing under teaching departments. The books are shelved chronologically by year and convocation (i.e. as acquired) subdivided as to master's or doctoral thesis, then arranged alphabetically by author. The department listing provides only a very loose and broad classification and departmental interests can overlap considerably in many instances; the dividing line between disciplines is becoming increasingly blurred. Published indexes do not cover the full University of Alberta holdings: *Dissertation Abstracts* and *American Doctoral Dissertations* list only Ph. D. theses, and although *Canadian Theses* includes masters theses this listing is only effective from 1960, and the classification is very general. None of these publications could be called up-to-date. There was therefore no adequate subject approach and it was felt that subject access was desirable in order to exploit fully this rapidly growing collection of source material, unique to this institution. With the acquisition of another year's theses there are now over 5000. Frequent subject queries had been received while the collection was in the Reference Dept. and the demand continued and increased subsequently.

Several procedures were considered: a classified catalog, listing under conventional subject headings, or keyword indexing from the titles. Keyword indexing was chosen.

A classified catalog is a cumbersome system to set up and use. It requires an alphabetical index to the classification system to be used in conjunction with the catalog. It is therefore double work to create and in use requires a two-step consultation. It is an unfamiliar tool to most staff and users at this library. There is not much scope in the choice of a suitable classification scheme: only UDC would be specific enough for the thesis material.

The advantages of a subject catalog using a conventional list of headings such as Library of Congress are uniformity, familiarity and depth. Such a catalog would follow the format of the other catalogs in the library system. It is the most reliable method of indexing subject material in the humanities and some social science fields, where, especially in literature topics, the words of the title do not always convey the precise subject content. However, these two fields do not constitute the highest proportion of the material. Investigation has shown that 61% of the theses are in the science fields, 28% in the social sciences, including education, and only 11% in the humanities, from which it could be argued that at least 75% of the titles would contain terms sufficiently specific to convey the subject adequately. (In a sample of 50 consecutive entries from the completed keyword index 24, or 50%, are single occurrences of a term, mostly so specific as not to allow a synonym). Moreover, subject headings, as provided in the Library of Congress list, or any other for use with general subject material, are not specific or up-to-date enough to index theses, especially in the science fields and some of the social sciences: obviously original research is ahead of published material, the latter being the basis of standard classification tools. Finally, the provision of a conventional subject catalog using Library of Congress subject headings presented too formidable a task to be accomplished by a small public service department not equipped or staffed for extensive processing.

An index method was therefore designed using the keyword-in-title principle. This type of index is becoming increasingly familiar to users of research literature because it can be easily produced by automated methods. The same considerations of economy of time and effort hold good when embarking on a manual project.

There were three styles of keyword indexing to consider: permuted title, "truncated title", or single word entry. The permuted title is the method used by the KWIC indexing services, done by computer, but as a manual operation it would be so complex and therefore slow as to negate the advantages of keyword indexing over subject headings. The most convenient physical format for a manually produced index is 3 x 5 cards, and permuted titles would be unsuitable for typing as a heading on a card: a base of 36 characters would be too short to be useful in the case of thesis titles, which tend to be long and diffuse. Typing more than one line adds to the complexity of the typing, and often brings up the problem of space. The same objections could be raised, to a lesser degree, to the use of "truncated titles", i.e. the typing of all of the title following the term indexed.

It was therefore decided to use single-word entries, since a keyword index could be set up with reasonable speed by eliminating the typing of title headings, and following an "underlining" method.

(B) PROCEDURE

The author catalog, on cards, was xeroxed on the machine in the Catalog Dept., Model 36001. Cards were inserted 4 at a time in plastic holders and

copies duplicated on 4-up sheets which were then cut. Six copies of each author card were made. A test indexing sample had shown that this number was an acceptable compromise between excessive wastage and an inordinate amount of extra xeroxing. In the event, additional xeroxing was required for 497 titles (about 10%) and 1771 extra cards were produced.

Index cards were made by underlining in red on each card one significant word of the title. The cards were subsequently filed in groups by the word underlined. It should be noted that only words significant in context were indexed. In a manual operation, the resultant list is more selective than that produced by a computer, which can only reject a predetermined list of terms such as conjunctions, articles, prepositions, etc. Many words were disregarded which had no value as a searching access, or no specific connotation in the context, or were repeated in the title, e.g.: "An investigation into ...", "Experimental study on ...", ... certain characteristics of ...". Such words as "assessment", "evaluation", "behavior", relationship" were indexed only when their use in the title was non-figurative: e.g., NOT in such contexts as "The relationship between socioeconomic status and achievement" or "The behavior of composite beams in negative bending".

There are two advantages to this more selective indexing. First, 20% of the dead wood can be pruned out. A sample of 60 titles was surveyed, comparing the number of entries actually provided with those which would have been selected by the computer. Automated indexing yielded 6.5 entries per title, manual indexing 5.3.

Secondly, additional entries may be provided at the discretion of the indexer. This is very necessary in the humanities topics. Many modern languages theses are actually written in French, German, Russian, etc. It is obviously practical to substitute the English equivalents of the title words. Many titles on literary or philosophical topics do not include the name of the author under review, and the titles, if taken literally, would be a profitable source of cataloguers' jokes: indexed mechanically, "The Waste Land as city" would inflict upon T. S. Eliot the ignominy of proximity to garbage disposal, industrial effluent, agriculture, urban renewal. And what of "A light for the evening of the world"?--- optics? meteorology? geography? The abstract reveals a discussion of evangelical revival and the United Church of Canada.

Extra entries were provided to give a name to a location not specified in the title, e. g., "an Alberta town" or a lake, river, etc., where the name could be ascertained from the abstract. Conversely, the name of the larger geographical area (province, state, country) was added where only the city, etc. was mentioned: e.g., "Cowichan River": "British Columbia" added. "Edmonton" and "Calgary" were the exception: additional entries were not made under "Alberta", but the approach was suggested by a general "see also" reference from "Alberta". These additional location entries were made in anticipation of queries for area studies which frequently occur.

Symbols for chemical substances required the substitution of the name. Additional entry was made for the popular name of a zoological or botanical species, if one exists, when only the Latin name was present in the title. More general terms such as "birds", "fish", "rodents" were added to titles dealing with particular species. In sociology, interpretative additions were often desirable, e. g., to "broken homes" add "divorce". In many instances it was decided to add a more general term although the thesis topic was specific, e. g. a study of the Alberta Teachers' Association was given an entry under "professional associations". Theses on historical personages were given entries under the country. Additional headings were produced by typing the word or phrase above the author line in red.

Frequently a word was indexed twice, as a whole and also under a component, e. g. mesencephalic, mesencephalic; irradiation, irradiation; pseudorandom, pseudorandom; and most chemical compounds. As a general principle, a word which included a negative prefix such as non-, im-, would be indexed also under the positive form, e. g. instability, instability. However,no double entry was made for a two-word term or name, e. g. New York, where the second component was not meaningful taken alone.

This extra indexing was not by any means of such large proportion as might appear by this recital of instances: in the sample mentioned above, of 60 items yielding 318 entries from the titles, only 28 additional entries were made, or 8% of the total entries.

272 theses required examination of the abstract or contents list to provide more specific indexing, or to ascertain the subject in a field unfamiliar to the indexer. This figure represents 6%. Put another way, 94% of the indexing could be done simply from the title on the card, but it is desirable to have the opportunity to use the "human element" on the other 6%. When working on new acquisitions of theses it is highly probable that this proportion of additional terms culled from the abstract is higher, since in processing a new batch of theses the work of both cataloguing and selection of index terms is done simultaneously with the book in hand.

(C) FILING

Subfiling under a term was done by author. This was the easiest method, both for setting up the catalog and for integrating new acquisitions. The idea of "semantic" filing (i. e. by the words following the index term in the title) was rejected as too awkward to carry out. It would have been useful for adjectival terms, but a large proportion of terms occurred at the end of the title and a "permuted" title was too difficult to arrive at when not actually printed out. Admittedly considerations of expediency should not weigh too heavily when creating a tool for public service, but in this instance the exact order of subfiling was not too important, the aim being simply to assemble a group of titles on the same topic.

An attempt has been made to group together all variations of cognate terms which would be separated by strictly alphabetical filing, e. g.,

singular and plural nouns are interfiled, except in such cases as mouse, mice, goose, geese. These terms are present in both forms, filed as spelled, and linked with "see also" references. Entries such as "freeze" and "freezing" are interfiled --- but there is a "see also" reference to and from "frost". Other examples include interfiling of noun, adjectival and verb forms:

Bitumen, bituminous
parent, parents, parental
climate, climatic
thematic, theme, themes
stability, stabilise, stabilization, stable

Note also that variant spellings are interfiled: behavior, behaviour
sulfur, sulphur

Tilted tab guides were inserted approximately every half inch. Since the filing was not strictly alphabetical, nor done by means of a separately typed superior heading, it was felt that considerably more signposting than usual was necessary. In practically every case the half-inch interval coincided with a term which was repeated in 10 or more entries. The guides thus served to mark the better-represented topics.

Some terms comprised a block of entries of several inches, and were subdivided into a rough classification. This occurred usually under terms of location: "Canada", or "English"; a whole drawer is devoted to "Alberta", divided into sections of agriculture, economics, history, etc. The strength and long standing of the graduate programs in education is reflected in the necessity to sub-classify the entries under "school" and "education".

In a keyword index there is no arbitrary selection of one term from a number of synonyms, to build up a standard list of headings. The "right" term is whatever the author chose to use. For this reason it is helpful to provide "see also" references between synonyms, although it has been found that many researchers come armed with a workable thesaurus of terms germane to their field.

(D) STATISTICS

Statistics are dull. A few are included in the foregoing remarks, but a brief quantitative summary may be of interest:

4480 theses on hand at beginning of project
380 theses acquired in Fall 1970

4860 total theses indexed

approx. 28,000 entries
500 cross references

609 tab guides

(E) TIME

The project lasted from Nov. 1970 through May 1971. One month of this was spent cataloguing the Fall theses. Apart from this, however, the period was not devoted exclusively to the index, since other projects were being pursued simultaneously, and all work had to be carried on while maintaining full reading room service and various circulation and housekeeping chores, which naturally have priority. The situation was aggravated by the turnover of clerical staff, which made claims on professional time. Although it was recognised that a time study of the indexing process would be desirable, in practice it proved impossible to produce a reliable figure. The original plan to record the output of 50 sample hours was reduced to 20 hours, because of the frustration of never being able to select an uninterrupted hour. For what they are worth, the figures are as follows: (not in test order)

40 35 30 28 28 28 26 24 23 23 23 22 20 19 18 16 15 15 12 12

The optimum figure of 40 was the only uninterrupted sample but it also happened to be a completely straightforward batch, with no examples which necessitated examination of the thesis or amendment of the typing on the card (much of which was of a low standard). A more realistic figure would probably be 30, which was also the rate for the indexing of the Fall theses. The median of the sample was 26, the mean average 23, the most frequently occurring figures 28 and 23. Understandably, one must be hesitant on this basis to make a firm claim to any production standard beyond an assumption that it would not be less than 25 titles an hour.

The more mechanical processes of the work were easier to record, and the figures are listed below. No differentiation is given between professional and clerical time: on a project of this nature carried out in a small department many routine tasks are shared.

Xeroxing, etc.		
	initial xeroxing	23 hours
	cutting	4 1/2 hrs.
	extra xeroxing	2 hours
	sorting of extra cards	9 hours
	extra indexing	10 hours
Filing	pre-filing	24 hours
	filing, checking, provision of guide cards	194 hours
	typing x refs	2 hours
	final moving & labelling of drawers	5 1/2 hrs.

With an estimated 180 hours for indexing, the total comes to 454 hours.

The original estimate called for 294 hours but time was not included for cutting the cards or for providing tilted tab guides and moving and labelling the drawers. Add a further 107 hours for this and the total becomes 401. The 13% discrepancy (or 53 hours) can be accounted for, as is typical of such projects, by unforeseen difficulties:
1) the poor typing on the cards necessitated correction of a fair number of entries: mis-spelled or hyphenated words could not be underlined.
2) the time spent in examining the theses for further information.

The examples on the following pages are an attempt to demonstrate the index in practice.

Yvonne Fenton,
Special Collections Department.

SAMPLE LIST OF TITLES

Words in CAPITALS denote added headings.

The effects of ammonium phosphate and boron on alfalfa (Medicago sativa L.) seed production and vegetable growth.

Poor growth of alfalfa in Stony Plain area on certain soils that had previously grown this crop.

Seed setting of alfalfa flowers tripped by bees and mechanical means.

Studies relating to fertility in alfalfa.

Quantitative genetic studies in selected lines of tetraploid and hexaploid alfalfa.

Methods of measuring growth rate in alfalfa.

ALFALFA Susceptibility of species of medicago to Bruchophagus Roddi Gussakovskii.

The effect of commercial fertilizers on alfalfa (Medicago sativa L.) seed production on the gray wooded soils of Alberta.

A preliminary survey of the algae of the Edmonton region of Alberta.

A study of 1940 Grade IX examination answer papers in algebra and geometry.

An analysis of Crawford's High School Algebra, the authorized text in Algebra I, in the secondary schools of Alberta.

Matriculation standards of Algebra 2 students as determined by the 1948 Midsummer examination.

A report on the Algebra 3 paper of June 1938.

An experimental comparison of traditional and a modern course in algebra at the grade ten level.

Basic concepts in Algebra 1.

Independent sets of postulates for Boolean algebras, distributive lattices and general lattices.

A report on the Algebra 2 paper of 1940, 1941 and 1942.

Student attainment in Algebra 2 examination of 1944.

A comparison of the competence in algebra of the Grade IX students of the Edmonton public schools in 1938 and 1959.

Polyadic post algebras.

ALGOMA STEEL CORPORATION An examination of ten variables and their influence on industrial absenteeism.

An algorithm for finding natural clusters.

A numerical algorithm for determining graph isomorphism.

A conceptual model of the dysfunctions of bureaucracy, teacher alienation,and anomie.

An empirical study of the alienation and organizational integration of teachers.

Decreasing alienation by human relations training.

ALIENATION Das Motiv des Auserwählten im Romanwerk Thomas Manns.

An empirical study of client alienation in the bureaucratic organization.

Relation of alienation and introversion to academic achievement among grade ten students.

Adolescent political alienation.

An empirical operationalization of the concept alienation and factors affecting the relationship between alienation and rural migration.

Solubility of alkali metal amides in aliphatic amines

SAMPLE LIST OF TERMS INDEXED

The number of entries is given when more than one.
* denotes a tilted tab guide.

*	alkali[ne]	9
	alkaloid	18
	alkane	
	alkene	
	alkoxy	3
	alkozyamine	
	alkozyjydrazines	
	alkyl	4
	alkyne	2
	allegory	4
	alliance	2
	allium	
	allocation	3
	allocentricity	
	allograft	
	alloxan	2
*	alloy	24
	Allport	
	alluvial	2
	allyl	5
	alnor	
	Alonso	
	alpha	7
	alpine	4
	alteration	
	alternator	2
	altitude	
	alum	
*	aluminum	19
	alundum	2
	alytic	
	amalgam	
	amateur	
	amaurobiid	
	amber	
	ambiguity	
	ambition	
	ambivalent	
*	America[n]	36
	amides	
	amidine	
*	amino	26
	ammine	3
	ammoni[-a, -um]	9
	ammonites	
*	amphetamine	2
	amphibian	
	amplifier	6
	amplitude	3
	amygdalectomy	
	amylase	
	Anabaptists	
	anacreontic	
	anadromous	
	anaemia	
	anaerobic	3

STAATSOPER WIEN

Freitag, den 30. Juni 1944

Preise II

DER RING DES NIBELUNGEN

Ein Bühnenfestspiel für drei Tage und einen Vorabend
von Richard Wagner

Dritter Tag:

Götterdämmerung

In drei Aufzügen und einem Vorspiel

Musikalische Leitung: Hans Knappertsbusch

Spielleitung: Erich v. Wymetal

Personen der Handlung.

Siegfried	Dr. Julius Pölzer Staatsoper München
Brünnhilde	Helena Braun Staatsoper München
Gutrune	Daga Söderqvist
Hagen	Herbert Alsen
Gunther	Carl Kronenberg Staatsoper München
Alberich	Adolf Vogel
Waltraute	Elisabeth Höngen
Die drei Nornen	Else Schürhoff Elena Nikolaidi Daniza Jlitsch
Die drei Rheintöchter	Esther Réthy Aenne Michalsky Elena Nikolaidi
Die drei Mannen	Egyd Toriff Karl Ettl Roland Neumann

Bühnenbilder und Kostüme nach Entwürfen von Alfred Roller

Nach jedem Aufzug eine größere Pause

Anfang 16 Uhr **Ende 21 Uhr**

Das Publikum wird gebeten, sich vor Beginn der Vorstellung beim Erscheinen unserer verwundeten Frontsoldaten in der Mittelloge von den Plätzen zu erheben.

Die Staatsoper bleibt ab Samstag, den 1. Juli geschlossen.

Bei Fliegeralarm Ruhe bewahren! Es ist Vorsorge getroffen, daß alle Besucher Platz in den Luftschutzräumen finden. Richtungspfeile beachten! Die Sitzplätze ohne Hast verlassen und allen Anordnungen der Luftschutzorgane Folge leisten!

Druck Elbemühl, Wien, IX. Berggasse 31

MUSIC BOOKS IN SPECIAL COLLECTIONS

The Special Collections Department of the University of Alberta Library contains a modest assortment of materials in the field of music. The annotated list published here includes items housed in Special Collections as of August 1, 1971 and assigned by the Library of Congress Classification Schedule to "Music". Owing to this limiting factor many items in Special Collections which may be of potential interest to students of music are omitted here, e.g. *Le Théâtre italien*, 1701; *Nouveau theâtre italien*, 1753; and Charles Butler's *Feminin' monarchi'*, 1634. Various criteria are used to justify an item's inclusion in Special Collections: for example, pre-1800 imprints, non-book materials, and limited editions are all likely to be found there.

Among the items included in this list, four in particular deserve special mention.

Printed in 1690 in Modena, Italy, Andrea di Modena's *Canto harmonico* [item 37] is the oldest of the titles in the list. The *Canto harmonico* describes in detail, illustrated by various charts and examples of music, the singing of polyphonic chants based upon the use of a *cantus firmus*. Following the main instructional portion of the text is the score for *Messa di Canto Fratto alla Breve con le Figure Nere*.

Of much more recent vintage are two collections of opera materials published in Austria during the Second World War. The first of these sets [item no. 12] contains programmes issued for performances of the Vienna Opera from September 30, 1937 to December 31, 1945. Although not a complete sequence, this collection contains 1500 pieces, with some items duplicated. Of particular interest are the playbills showing last minute changes in programme. A companion to this collection is the set of advertising broadsides [item no. 13] for the last six months of 1945. Both these collections show quite clearly the vicissitudes of wartime Viennese Opera. The Opera was closed altogether after the performance of Wagner's *Gotterdammerung* on June 30, 1944; the playbill for this historic performance is among those in Special Collections. On March 12, 1945, the Opera House on the Ringstrasse was bombed and burned, leaving only the façade of the nineteenth century building intact, but performances began again in the Spring of 1945 at the Theater an der Wien, the Theater im Redoutensaal der Hofburg, and the Volksoper. New performance locations on the playbills and broadsides witness the mobility of the company at this time.

Among the many scores housed in Special Collections is a first edition of Handel's *Alexander's Feast*(1) [item no. 24] published by Walsh in 1738, just two years after the initial appearance of the work. Handel, who was plagued by the publishing of unauthorized editions of his oratorios, permitted their full scores to be printed on only two occasions: one of these is the aforementioned edition (2) of which 146 copies were printed and sold by subscription. The copy at the University of Alberta contains a list of these subscribers as a preface to the score and, in the body of the score, some hand-written corrections which were later incorporated in the plates for the second edition.

Laura J. Angiuli,
Cataloguing Department

NOTES

(1) The same edition is cited by Smith, William C., *Handel; a descriptive catalogue of the early editions*. New York, Barnes and Noble, 1970, p. 90.

(2) Dean, Winton, *Handel's dramatic oratorios and masques*. London, Oxford University Press, 1959, p. 86.

List arranged in classification number order. All items are located in Special Collections. Those marked c.s. are shelved in the closed stack area in Special Collections. Authors are entered according to Library of Congress format.

(1)
f
M
1503
B86G

Britten, Benjamin, 1913-
Gloriana; an opera in three acts by William Plomer. Music by Benjamin Britten, Opus 53. Vocal score by Imogen Holst. Boosey and Hawkes, Ltd., 1953.

"This is #19 of a special edition of 100 copies printed on hand-made paper and bound in real parchment signed by the composer and author."
Library copy lacks autographs.

(2)
f
M
1510
M53

Mendelssohn-Bartholdy, Felix, 1809-1847.
Ein Sommernachtstraum von Shakespeare. Leipzig, bei Breitkopf & Härtel.

Title page has stamp: Ertag vom 13 Mai, 1846. Publication #7774.
in the same portfolio: Overture zu Shakespeares Sommernachtstraum. Hamburg, A.J. Benjamin.

(3)
f
M
1523
L22

Lambert, Constant, 1905-1951.
Summer's Last Will & Testament; a masque. 1946 Oxford University Press.

"Of this special edition...150 copies have been produced....100 copies are for sale, signed by composer and artist. This is number 25."

(4)
f
M
1532
L22

Lambert, Constant, 1905-1951.
The Rio Grande. Poem by Sacheverell Sitwell. Oxford University Press. [1929].

"Of this special numbered edition...75 copies have been made...of which fifty only, signed by the author and composer, are for sale.... This is copy No. 3."

(5)
c.s.
M
1678
N93

Nouveau répertoire verande; recueil des dernières chansonnettes qui ont obtenu le plus grand succès.
Edmond Hardy, Editeur, Montréal. [1897].

(6)
M
1734
L86

Lorenz, Ferdinand, ed.
Handbuch für die Singleiter der Wehrmacht. Herausgegeben von Ferdinand Lorenz und Adolf Strube. Sonderdruck für das Oberkommando der Wehrmacht. Verlag Merseburger & Co., Leipzig. [1940?].

(7) c.s. M 1738 E23 1808

The Edinburgh musical miscellany: a collection of the most approved Scotch, English, and Irish Songs, set to music. Edinburgh, printed by Mundell, Doig, & Stevenson; and published by B. Crosby & Co. 1808.

The second edition, in two volumes.

(8) f M 1746 G82

Grieg, John, ed.
Scots Minstrelsie; a national monument of Scottish song. Edinburgh, T.C. & E.C. Jack, Grange Publishing Works. [1892-95].

An illustrated, six volume set.

(9) c.s. M 1746 R62 1869

Ritson, Joseph, 1752-1803, comp.
Scotish Songs. Glasgow, Hugh Hopkins, 1869.

The second edition, in two volumes.

(10) f M 2020 B72S6

Boyce, William, 1710-1779.
Solomon. A Serenata. London: printed and sold for the Author, by J. Walsh, in Catharine-Street in the Strand. 1743.

(11) f M 2079 L82H4 1784

Haydn, Joseph, 1732-1809.
The Celebrated Stabat-Mater. London. Printed by John Bland at his Music Warehouse no. 45 Holborn. [1784].

(12) ML 40 V66 1937

Vienna. Operntheater.
(An incomplete series of playbills of the Vienna State Opera from Sept. 30, 1937 to Dec. 31, 1945).

Printed in Vienna by Druck Elbemühl, 1937-1945.

(13) ML 45 V66 1945

Vienna. Operntheater.
(An incomplete series of broadsides of the Vienna State Opera from July 13, 1945 to Dec. 31, 1945).

Printed in Vienna by Plakatdruck Elbemühl in 1945.
Includes one broadside from March 13, 1951.

(14) ML 48 B12 1728

Bachelier, J 18th cent., ed.
Recueil de cantates; contenant toutes celles qui se chantent dans les concerts. La Haye, chez Alberts & Vander Kloot. 1728.

(15) Daulie, Paul.
c.s. Le Roi des Martyrs, ou Le triomphe de l'Agneau; opera évangelique
ML en cinq tableaux.
50
D19R7 Performed 26 & 31 May 1926 at Collège Sainte-Marie, Montréal.
Printed, Montréal, Imprimerie du Messager.

(16) Pepusch, John Christopher, 1667-1752.
c.s. The Beggar's Opera. By John Gay. Edinburgh: printed and sold
ML by J. Robertson 1774.
50
P42B4
1774

(17) Weber, Karl Maria Friedrich Ernst, Freiherr von, 1786-1826.
ML Euryanthe, grosse romantische Oper. Wien, 1824. Druck und Verlag
50 von J. B. Wallishausser.
W3E
1824

(18) Shield, William, 1748-1829.
c.s. Abroad and at home; a comic opera...by J.G. Holman. London:
ML printed and published by George Cawthorn, British Library, Strand.
50.2 1796.
A16S5
1796

(19) Arne, Michael, 1741?-1786.
c.s. Almena: an English opera. Written by Mr. Rolt. London: printed
ML for T. Becket and P.A. De Hondt. 1764.
50.2
A44A7
1764

(20) Piccini, Niccolò, 1728-1800.
c.s. The Accomplish'd Maid: a comic opera. London: printed for W.
ML Griffin; and Richardson and Urquhart. 1767.
50.2
B9P5
1767

(21) Martin y Soler, Vicente, 1754-1806.
c.s. Der Seltene Fall, oder Schönheit und Tugend. [Wien]. Bey J.B.
ML Wallishausser, Buchhändler am Kohlmarkt 1789.
50.2
C83M3 Translation of Una cosa rara.
1789

(22) Hook, James, 1746-1827.
c.s. The Double disguise. London: printed for J. Bell. 1784.
ML
50.2
D72H7
1784

(23) Marmontel, Jean François, 1723-1799.
c.s. Le Huron: comédie en deux actes. Paris. Chez Merlin. 1768.
ML
50.2
H9G83
1768

(24) Händel, Georg Friedrich, 1685-1759.
f Alexander's Feast or the Power of musick. Publish'd by the Author.
ML London. Printed for & sold by I. Walsh, Musick Printer, & Instrument
54.2 maker to his Majesty, at ye Harp and Hoboy in Catherine Street in
A4H3 ye Strand. [1738].
1738
Walsh's serial number 634 at foot of title page; includes "Names of subscribers"; performer cited at beginning of each part.

(25) Rousseau, Jean Jacques, 1712-1778.
ML Dictionnaire de musique. Paris, chez la Veuve Duchesne. 1768.
108
A2R86
1768

(26) Gerbert, Martin, Freiherr von Hornau, 1720-1793, ed.
f Scriptores ecclesiastici de musica sacra potissimum. Permissu
ML superiorum. Typis San-Blasianis 1784.
170
G36
1784

(27) Manfredini, Vincenzo, 1737-1799.
c.s. Difesa della musica moderna e de'suoi celebri esecutori. Bologna
ML 1787. Per la stamperìa di Carlo Trenti.
290.3
A2M27

(28) Burney, Charles, 1726-1814.
c.s. Nachricht von Georg Friedrich Händel's Lebensumständen. Berlin
ML und Stettin, bei Friedrich Nicolai, 1785.
410
H2B9

(29) Pound, Ezra Loomis, 1885-
c.s. Antheil and The treatise on harmony. Paris, Free Mountains Press,
ML 1924.
444
P87
Imprint covered with label: Contact Editions, Paris.

(30) Lebeuf, Jean, 1687-1760.
ML Traité historique et pratique sur le chant ecclesiastique. Paris
3082 chez Cl. J.B. Herissant. Et Jean Th. Herissant. 1741.
L44
1741

(31) Iriarte y Oropesa, Tomas de, 1750-1791.
c.s. La Música; poema. Madrid en la Imprenta Real. 1784.
ML Second edition.
3800
A2168
1784

(32) Alembert, Jean le Rond d', 1717-1783.
c.s. Elémens de musique théorique et pratique, suivant les principes
ML de M. Rameau. Lyon, chez Jean-Marie Bruyset. 1772.
3815 New edition.
A3
1772

(33) Browne, Richard.
c.s. Medicina musica: or, a mechanical essay on the effects of singing,
ML musick, and dancing, on human bodies. London, printed for John Cooke,
3920 Uppingham; and sold by J. and J. Knapton. 1729.
B88 A revised and corrected edition.

(34) Béthisy, Jean Laurent de, 1702-1781.
c.s. Exposition de la théorie et de la pratique de la musique. Paris,
MT chez Michel Lambert. 1754.
6
A2B56

(35) Malcolm, Alexander.
c.s. A Treatise of Musick. Edinburgh, printed for the Author. 1721.
MT
6
A2M24

(36) Callcott, John Wall, 1766-1821.
c.s. A Musical Grammar, in four parts. London: printed by B. Macmillan,
MT for Robert Birchall. 1806.
7
A2C15

(37) Andrea di Modena.
MT Canto harmonico in cinque parti diviso. Modana per gli Eredi
45 Cassiani 1690.
A2A55
1690

(38) Bach, Carl Philipp Emanuel, 1714-1788.
MT Versuch über die wahre Art das Clavier zu spielen. Leipzig, im
224 Schwickertschen Verlage 1787-1797.
B11 Two volumes bound in one.
1787

May 1922

Women in Love

Special signed edition

This is no. 6 of 50 copies.
It belonged to T.E. Lawrence
whose autograph T.E.L. is in ink.

Printed Privately for Subscribers Only,
New York 1920

This edition was done by Secker
who imported the sheets from
America. They are the same
as the sheets for the New York
edition of 1920 which was brought
out by Seltzer without his
copyright.

Large 8vo Brown cloth

Slightly worn

2. Another copy

No. 5 of 50 copies

Very good condition

THE ECCLES LAWRENCE COLLECTION

It is to be expected that a university library of Alberta's size and kind should be strong in the field of English literature of this century, particularly in major figures. Strength in major figures is in part due to buying the new works of established writers as they were published - witness W.B. Yeats - but with the recent huge involvement in graduate work, holdings of modern literature have been strengthened even further by various means:

blanket order programmes are being used to ensure that the works of specified authors or from specified presses are secured automatically upon publication,

retrospective buying - from book-sellers' catalogues, from offers generated by desiderata lists, and from auction sales - is filling the gaps caused by economic stringencies at various times in the past and by the publication of material in out-of-the-way places or by unusual methods,

and the net is being cast wider to include hitherto-neglected authors and areas.

Apart from obvious 'rarities' like the Shakespeare & Co. *Ulysses* or the privately-printed edition of *A Vision*, 1925, the bulk of the moderns has remained on the open shelves, perhaps evolving from 'current' to 'rare' via 'out-of-print'. Many figures, both major and minor, have reached exhaustiveness, and where a useable author bibliography exists surveys have been undertaken by the English Department and the Library Selections Department, who should be consulted for information about holdings.

With the over-riding concept of 'rarity' - however defined - the Rare Book Department (now Special Collections Department) has been little concerned with establishing author collections, i.e. collections which aim at relative completeness, both in the rare and the commonplace. But one modern author who has long been accorded the status of an author collection is D.H. Lawrence, and the following survey is aimed at demonstrating the potential of the collection for serious work.

The Lawrence collection is called 'The Eccles Collection' because the bulk of it formerly belonged to Lord Eccles, being bought from the Montreal dealer Laurie Hill Ltd. in 1961 (the collection as purchased comprised 101 volumes by Lawrence, 10 by others with introductions or translated by him, 36 about him, and various periodical issues). David McAdam Eccles was born in 1904 and educated at Winchester and Oxford, and on the outbreak of war joined the Ministry of Economic Warfare and then the Ministry of Production. From 1943 to 1962 he was Conservative Member

of Parliament for the Chippenham Division of Wiltshire, serving in successive Conservative Cabinets as Minister of Works (1951-54), Minister of Education (1954-57 and 1959-62) and President of the Board of Trade (1957-59). In 1953 he was knighted (KCVO), in 1962 was raised to the peerage as Baron, and in 1964 became the 1st Viscount. In the present Heath Government Lord Eccles is Paymaster General with responsibility for the arts, presumably by virtue of his already being Chairman of the Trustees of the British Museum. One of his most important current duties is as chairman of the committee set up to organize and develop a policy for the proposed British Library, to be built in Bloomsbury alongside the British Museum and to be made up of the Library Departments of the British Museum (including the National Reference Library of Science and Invention), the National Central Library, the National Lending Library for Science and Technology and the British National Bibliography.

Lord Eccles is a collector of many kinds of *objets d'art*, including English water-colours, Staffordshire pottery, and sculpture. Among books his special field is Simon Bolivar and the early history of Colombia and Venezuela. In 1968 he published what might be called his collecting autobiography, *On Collecting* (1), whose chief interest in connexion with Lawrence is the chapter devoted to the collecting of books, in particular the section on literature:

> My literature collections began without any plan. I subscribed to the publications of the Nonesuch Press, bought a few first editions of contemporary writers, of which *The Waste Land* is the one I treasure the most, and I was given by the Dean of Balliol, when I went down from Oxford, some books printed by Horace Walpole at Strawberry Hill, which the Dean had inherited from his uncle Lord Carlingford, who had them directly from the Strawberry Hill library. Still under his influence I began, as I saved a little money, to buy at random the first editions of a few classics of French literature, *Madame Bovary* and *Liaisons Dangereuses* being sentimental favourites. The author collections proper were begun in the following order, which seems to represent no principle or progress in taste: Bossuet, D.H. Lawrence, Conrad, Olive Schreiner, a false start with Madame de Stael, Henry James, books by or about Paul Nash, E.M. Forster, and I buy each novel of Patrick White as it appears. (pp. 95-96)

Of the author collections, D.H. Lawrence is the only one that Lord Eccles has disposed of, having, as he puts it 'sold eighty-five editions to a Canadian in a manner that illustrated the value of building a group of related material.' (p. 96) The reasons for disposing of the Lawrence collection were simple:

> First I had to turn them out of the library to make room for more books on Venezuela, and secondly, I was

> offered from Bogota a collection of broadsheets printed in the field by Bolivar and various of his generals at their headquarters, and by Morillo the Spanish Royalist commander. I could not miss these and the price was high. Author collections are strongly self-indulgent; one is only pleasing oneself; whereas in forming a historical collection there is always the hope of gathering knowledge which may be useful to others. (p. 96)

On Collecting is also a how-to-do-it book, and one of Lord Eccles's recommendations is that

> every collector should make as detailed a catalogue of his books as he can. I use loose-leaf notebooks with one sheet for each title arranged in chronological order. A new item can be inserted in the appropriate place, and when, as often happens, you learn something fresh about one of your books, you can rewrite the entry to include the additional information. (p. 105)

With the Lawrence collection also came Lord Eccles's loose-leaf notebook, which is a three-ring binder with leaves measuring 8" by 5" (see illustration). The notebook entries appear to add nothing not known to Roberts, but while clearly it does not include some items contained in the collection purchased in 1961 it does include several items not in the University of Alberta collection. For example the copy of *The White Peacock* owned by Lord Eccles was obviously a hybrid (cf. Roberts, p. 17) (2), his description implying that it had the corrected text on both page 227 and page 230, but with the leaf 227-228 integral and the leaf 229-230 a cancel, whereas the University of Alberta copy is Roberts's A1b(5). Seeming duplicates appear to have been removed at some stage, though unaccountably missing is the odd item like the English edition of *Aaron's Rod* [A21] of which Lord Eccles had two copies. The absence of six volumes is, however, explained by *On Collecting*, where, speaking of the sale of his Lawrence collection he adds: 'even so I kept back the half-dozen signed copies having easily supplied unsigned first editions in their place.' (p. 96) From the notebook it appears that the half-dozen were:

A15b *Women in Love*, signed by T.E. L[awrence].

A29 *The Boy in the Bush*, signed by Sir Hugh Walpole.

A34 *David*, 'from the Library of Sir Hugh Walpole.'

A62 *Last Poems*, with inscription from R[eggie] T[urner].

F2 Norman Douglas, *D.H. Lawrence and Maurice Magnus*, signed with inscription by Norman Douglas.

F4b Richard Aldington, *D.H. Lawrence*, signed by Richard Aldington.

Against this list, though, should be set those signed copies which *are* in the University of Alberta collection, including two others by T.E. Lawrence.

Particularly since the Library Committee allocated funds to the Special Collections Department for the purpose, further items have been added to the original 1961 purchase, though these pale beside the 'high spots' of the Eccles collection. It should be emphasised that the Lawrence collection is composed entirely of printed materials: such lesser manuscripts as have been offered to the Library have been rejected as more properly belonging elsewhere (Texas and California for example already have substantial Lawrence manuscript collections) and as being beyond our means (the manuscript of the short story 'New Eve and Old Adam' from *A Modern Lover*, is currently being offered at $16,500; eleven letters to Harold Mason of Centaur Books, Philadelphia, recently fetched $5,115 at auction in New York; and even an 'ordinary' social letter of two pages commands $300).

In order to measure the collection a comparison has been made with the Soho Bibliography by Warren Roberts, and the following list is arranged by Roberts numbers, the preliminary 'A' indicating that section of the bibliography devoted to books and pamphlets *by* Lawrence. The weakness of the comparison is that it is external or bibliographical rather than textual - i.e. the variants may not be significant in terms of the text, even though they are possibly of interest in the publishing history of Lawrence's works. But the same neglect of text is recognised by Roberts himself:

> Although textual considerations have supplied the primary criterion for deciding which books to describe after the first edition has been dealt with, this work is intended for the bibliophile and collector as well as for the student; and consequently, many examples have been described and variants listed, for which no textual or other significant problem exists, but which, for one reason or another, are of interest to the book fancier.
>
> While it was not possible, or indeed desirable in a work of this sort, to compare all published texts, revisions and changes are frequently indicated, and the system of cross references provides a convenient machinery for investigating textual differences. (p. 10)

The following list includes all items up to A64 (1933) and thereafter only those items which appear to be 'of interest' for reasons other than their editors' contributions. Items enclosed in brackets are *not* in the collection, but have been considered of interest (and therefore are *desiderata*), while items excluded from the list may or may not be in the Library. What seem to be obvious errors in Roberts are overlooked (there are several errors of transcription, for example), and the expression 'the U of A copy...' is used to indicate a variation in the Alberta copy from Roberts or to add information about the particular copy (including the presence of a dust wrapper, on the grounds that they may contain useful evidence).

HOLDINGS OF LAWRENCE, ARRANGED BY ROBERTS NUMBERS

A1b(5) *The White Peacock*, 1911

Published by Duffield, New York, 19 January [A1a], and the American plates imported by Heinemann for the English edition, which appeared 20 January 1911 [A1b]. But before the publication of the English edition Lawrence rewrote passages on two pages which the publisher thought might be offensive: 227 and 230. The states of the English edition consist of the American sheets intact (since binding had already begun before the rewriting), leaves 227-228 and/or 229-230 cancelled, and the two leaves reprinted as an integral part of the gathering. A1b(5) has the revised text with the two leaves integral.

A2(1) *The Trespasser*, 1912

Published by Duckworth, London, May 1912. A2(1) is bound in dark blue cloth (a variant state of the binding is green).

A3(3) and (4) *Love Poems and Others*, 1913

Published by Duckworth, February 1913. States are differentiated on the basis of an omission in some copies of the 'i' in 'is' in l. 16, p. xlv and of ordinary and coarse blue cloth. A3(3) and (4) comprise the two states of the reading and are both bound in the coarser cloth.

A4(1) and American, *Sons and Lovers*, 1913

Published by Duckworth, May 1913. In some copies the title leaf is a cancel, with the date in the imprint [A4(1)], in others it is integral, while some integral leaves lack the date. The American edition was published from new plates by Mitchell Kennerley, New York, 17 September 1913.

A5 and English, *The Widowing of Mrs. Holroyd*, 1914

Published by Kennerley, 1 April 1914, half of the sheets being used by Duckworth for the English edition the same month. The U of A copy of the American edition has a dust wrapper, and in the copy of the English edition the half-title has been cancelled and there is a 20-page booklist bound in at the end.

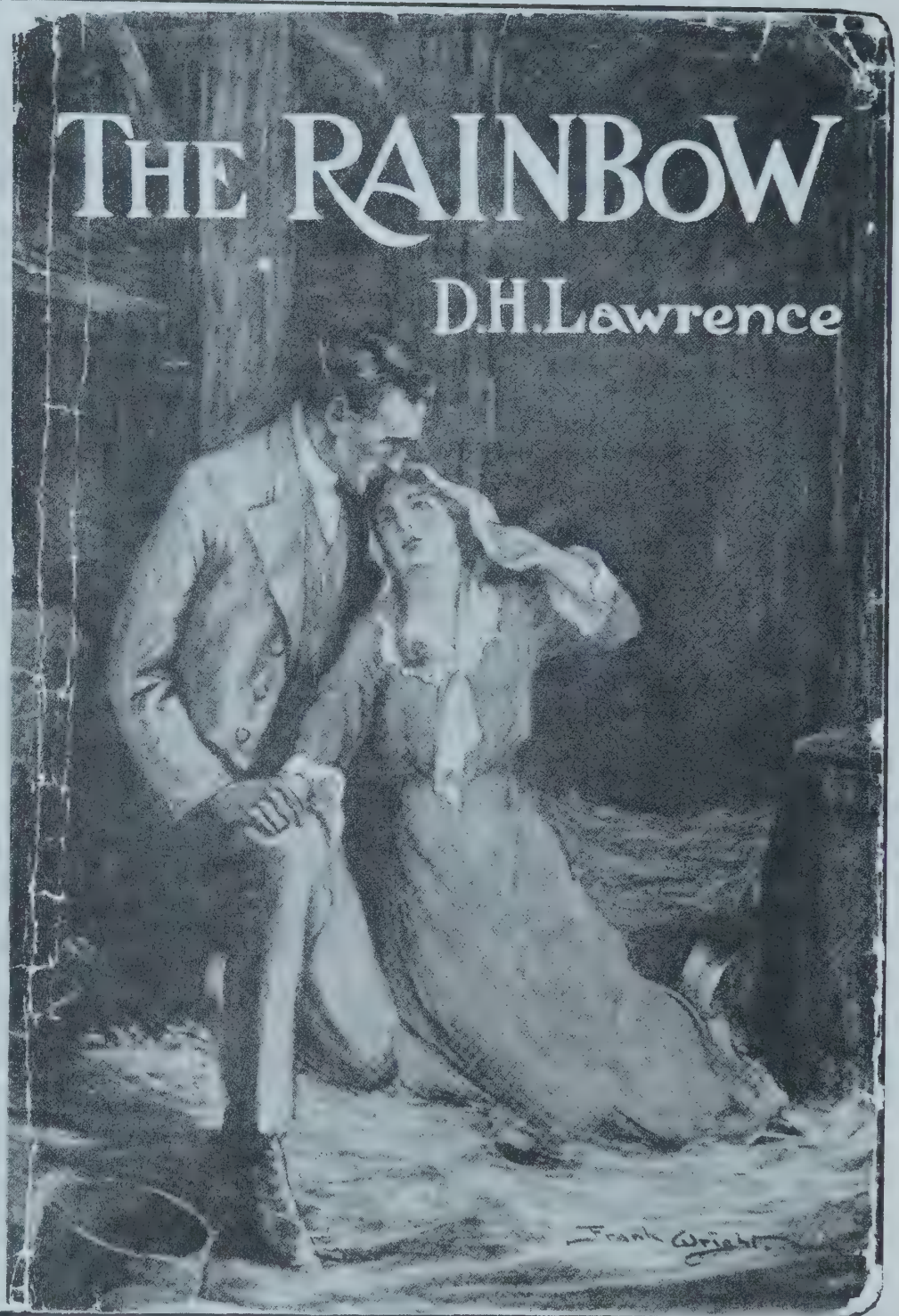
THE RAINBOW

D. H. LAWRENCE

This story, by one of the most remarkable of the younger school of novelists, contains a history of the Brangwen character through its developing crises of love, religion, and social passion. It ends with Ursula, the leading shoot of the restless, fearless family, waiting at the advance post of our time to blaze a path into the future.

6/-

METHUEN



A6(1) *The Prussian Officer*, 1914

Published by Duckworth, 26 November 1914. Copies vary according to the hue of cloth and the extent of the booklist bound in at the end. A6(1) is in blue cloth, stamped in gold, with a 20-page list.

A7 and American, *The Rainbow*, 1915

Published by Methuen, 30 September 1915, but a large number destroyed following prosecution under the Obscene Publications Act. One U of A copy has a dust wrapper. The American - expurgated - edition was published by Huebsch, New York, 30 November 1915. The U of A American edition is dated 1916, presumably the 'more expensive edition,' though the paper is of a poor quality.

A8 *Twilight in Italy*, 1916

Published by Duckworth, June 1916.

A9a(2) *Amores*, 1916

Published by Duckworth, July 1916. Copies vary in the trimming of the edges and in the presence or lack of a 16-page booklist. A9a(2) has all the edges trimmed and includes the booklist.

A10a and American, *Look! We have come through!* 1917

Published by Chatto & Windus, London, December 1917; the American edition, published by Huebsch, was made up of the same sheets. In the U of A copy of the American edition the title leaf is a cancel, dated 1919, and the final two leaves (advertisements) have been cancelled. In the top right corner of the front free endpaper in this copy are the pencilled initials of T.E. Lawrence. Though it is impossible to say whether the ownership mark is genuine, T.E. Lawrence *did* mark his books in this way and he *did* own a copy of *Look! We have come through!* (3) The U of A also has a second edition of A10b, the illustrated edition published by the Ark Press, Marazion, Cornwall, October 1958. It is dated 1959, but differs from the University of Texas edition of 1959, and from the 1958 English edition in having a reset title page. Unfortunately it has been rebound.

A11a *New Poems*, 1918

Published by Secker, London, October 1918. The U of A also has a reset edition of 1919.

A12a *Bay*, 1919

Published by C.W. Beaumont, London, 20 November 1919. Copies differ in

paper: A12a is on hand-made paper, the commonest material. The U of A copy has T.E. Lawrence's initials (cf. A10 American), and the book is among those at Clouds Hill (3).

A13 Shestov, *All things are possible*, 1920

Lawrence collaborated with S.S. Koteliansky in the translation and contributed the foreword to this edition, published by Secker, April 1920.

A14 and American, *Touch and go*, 1920

Published by C.W. Daniel, London, May 1920. The American edition was published by Seltzer, 5 June 1920, from new plates. Both U of A copies have dust wrappers.

A15a, b and c *Women in love*, 1920

First issued in New York, 9 November 1920, for subscribers only [A15a]; the U of A copy has the bookplate of George Lazarus, the noted American collector of Lawrence. Of the 1250 copies, 50 were sold to Secker and appeared numbered and signed by Lawrence, June 1922 [A15b]. Secker's trade edition, bearing chapter headings not in the first edition, was published June 1921 [A15c]; the U of A copy has a dust wrapper, and also has Lawrence's signature on the front free endpaper.

A16(1), (2) and American, *The Lost Girl*, 1920

Published by Secker, November 1920. Two passages were rewritten to comply with objections (p. 256 and p. 258). In addition to the original text [A16(1)], copies have leaves 255-6 and/or 267-8 as cancels with the 'corrected' text, or corrected and both leaves integral. A16(2) has both passages corrected as cancels. The American edition, published by Thomas Seltzer, New York, January 1921, is from new plates and has the unaltered text.

A17a(1) and c(1) *Movements in European History*, 1921

Published by the Oxford University Press, February 1921, under the pseudonym 'Lawrence H. Davison.' A17a(1) is the earlier binding, in brown cloth. An illustrated edition was published in 1925 under Lawrence's name: A17c(1) has on p. 271 an illustration of Old South Church in Boston, later replaced by one of Boston Harbour.

A18(1), (2) and English, *Psychoanalysis and the Unconscious*, 1921

Published by Seltzer, 10 May 1921, in an ordinary edition [A18(1)], the U of A copy of which has a dust wrapper, and in an edition limited to 250 copies [A18(2)]. Though Roberts reports that 'there are no

numbered or signed copies' of the limited edition, the U of A copy is numbered '125' but not signed. The English edition was published by Secker, July 1923, from new plates.

A19 *Tortoises*, 1921

Published by Seltzer, 9 December 1921.

A20(2) and English, *Sea and Sardinia*, 1921

Published by Seltzer, 12 December 1921. A20(2) is distinguished by having a brown paper label rather than a green one. The English edition was published by Secker, April 1923, from new plates.

A21(1) *Aaron's Rod*, 1922

Published by Seltzer, 14 April 1922. A21(1) is distinguished from other copies in having the cover stamped in black, rather than gold; the U of A copy has a dust wrapper.

A22 and English, *Fantasia of the Unconscious*, 1922

Published by Seltzer, 23 October 1922 [A22]. The English edition, of which the U of A copy has a dust wrapper, was published by Secker, September 1923, from new plates and without the 'Epilogue.'

A23 and English, *England, my England*, 1922

Published by Seltzer, 24 October 1922 [A23]. The English edition, of which the U of A copy has a dust wrapper, was published by Secker, January 1924, from new plates.

A24a and b *The Ladybird*, 1923

Published by Secker, March 1923 [A24a]. The American edition, published by Seltzer, 14 November 1923 [A24b], bore the title *The Captain's Doll* (another of the three novelettes), and was printed from new plates.

A25a, b and English, *Studies in Classic American Literature*, 1923

Published by Seltzer, 27 August 1923 [A25a] with a 'Foreword' not included in the English edition, published by Secker, June 1924. A25b is entitled *The Symbolic Meaning; the uncollected versions of 'Studies in Classic American Literature'*, and was published by the Centaur Press of Arundel, England, 1962.

Wood-engraving by Blair Hughes-Stanton for the Cresset Press edition of *Birds, Beasts and Flowers*, 1930

A26 and American, *Kangaroo*, 1923

Published by Secker, September 1923. The American edition, published by Seltzer, 17 September 1923, is from new plates (the U of A copy is of the second printing).

A27a, b and d(2) *Birds, Beasts and Flowers*, 1923

Published by Seltzer, 9 October 1923 [A27a]; the U of A copy has a dust wrapper. The English edition, published by Secker, November 1923 [A27b], incorporates the contents of *Tortoises* [A19], separately published in the United States in 1921. In June 1930 the Cresset Press, London, published a limited edition illustrated with wood-engravings by Blair Hughes-Stanton. Of this limited edition, 30 copies were printed on handmade paper, and of these, three - numbered A, B and C - contain a set of signed proofs of the illustrations [A27d(2)]. The U of A copy is inscribed 'Out of series,' and the proofs are not signed.

A28a English, Verga, *Mastro Don Gesualdo*, 1923

Lawrence's translation was published by Seltzer, 13 October 1923, and the English edition, published by Jonathan Cape, London, March 1925, was made up of Seltzer sheets. Cape's later edition in the Travellers' Library series, 1928, contains a longer introductory essay.

A29 and American, *The Boy in the Bush*, 1924

Published by Secker, August 1924. The American edition, published by Seltzer, 30 September 1924, was from new plates.

A30(1) and English, Verga, *Little Novels of Sicily*, 1925

Lawrence's translation was published by Seltzer, 9 March 1925. There are eight colours of cloth used in the binding: A30(1) is in dark red. The U of A copy does not have the top edge stained, and it has a dust wrapper. The English edition, published by Blackwell, 1925, has a shorter introduction.

A31a(1) and b *St. Mawr*, 1925

Published by Secker, 14 May 1925; A31a(1) is in chocolate-brown cloth, as opposed to light-brown. The American edition, published by Alfred Knopf, New York, 5 June 1925 [A31b], does not include 'The Princess.'

A32, English and New Adelphi, *Reflections on the death of a Porcupine*, 1925

Published by The Centaur Press, Philadelphia, 7 December 1925, in an edition of 925; the U of A copy is un-numbered. McDonald, writing in

THE PLUMED SERPENT

(QUETZALCOATL)

BY D. H. LAWRENCE

Count the red grains of the Huitzilopochtli
Fire in your hearts, O men!
And blow the dish away.

D. H. Lawrence

LONDON
MARTIN SECKER
NUMBER FIVE JOHN STREET ADELPHI

1931, records that *Reflections*...'has never been published in England' (4), while Roberts lists the first English edition as 'in 1934 by Secker, who issued the title in the New Adelphi Library in February.' (p. 78) However, the U of A has a copy of an earlier English publication. In all respects it is as Roberts A32 except that the statement on p. [241], which is on an integral leaf, reads:

THE SECOND BOOK OF THE
CENTAUR PRESS

THE EDITION IS LIMITED
TO FOUR HUNDRED AND
SEVENTY-FIVE COPIES FOR
SALE IN ENGLAND OF
WHICH THIS IS
NUMBER
92

and covering the Philadelphia imprint is a slip printed in green:

Sole Agents for Great Britain and Ireland
Simpkin, Marshall, Hamilton,
Kent & Company, Limited
Stationers' Hall Court, E.C.4

This is presumably the form recently advertised by the booksellers Francis Edwards (Catalogue 951, item 34) and Bertram Rota (Catalogue 173, item 481). The edition published by Secker, February 1934, is number 73 in the New Adelphi Library series, and on the verso of the title leaf is the publishing history:

First published (Philadelphia, The Centaur Press) 1925
First published in England in New Adelphi Library 1934

The U of A copy has a dust wrapper.

A33, reprint and American, *The Plumed Serpent (Quetzalcoatl)*, 1926

Published by Secker, January 1926. The U of A copy has a dust wrapper, and is inscribed by Lawrence on the title page with three lines of

Ramón from p. 412. A second copy of A33 in the U of A collection is in a straw-coloured cloth with lettering in black. An owner's inscription is dated June 1926. Presumably this is the reprint mentioned by Roberts (p. 79). The American edition was published by Knopf from new plates, 5 February 1926; the U of A copy is of the second printing, 1926. (The verso of the title leaf reads 'Published, January, 1926. Second printing, February, 1926').

A34 and American, *David*, 1926

Published by Secker, March 1926, and in America by Knopf, from new plates, 23 April 1926. The U of A American edition has a dust wrapper.

A35 *Sun*, 1926

Published by Charles Lahr (under his wife's name 'E[sther] Archer'), London, September 1926, in an edition of 100. An unexpurgated edition was published by The Black Sun Press, Paris, October 1928.

A36 *Glad Ghosts*, 1926

Published by Ernest Benn, London, November 1926.

A37 *Mornings in Mexico*, 1927

Published by Secker, June 1927. The U of A copy has a dust wrapper.

A38 *The Augustan Books of English Poetry, Second Series, Number 22, D.H. Lawrence*, 1928

Published by Benn, February 1928. The U of A copy is of the second printing, 1932, in red paper covers.

A39 Verga, *Cavalleria Rusticana*, 1928

Lawrence's translation was published by Cape, February 1928.

A40 *Rawdon's Roof*, 1928

Published by Elkin Mathews, London, as Number 7 of the Woburn Books series, March 1928.

A41a and b *The Woman who rode away*, 1928

Published by Secker, 24 May 1928 [A41a]; the U of A copy has a dust

wrapper. The American edition [A41b] was published by Knopf, 25 May 1928, and includes "The Man who loved Islands," omitted from the English edition; the U of A copy has a cancel title leaf but otherwise appears not to differ from Roberts's A41b.

A42a(1), d, f, g and i *Lady Chatterley's Lover*, 1928

Privately printed by the Tipografia Giuntina, Florence, July 1928, in a signed edition of 1000 [A42a(1)] with 2 copies on blue paper. A second edition of 200 copies was printed in December from the same type. The first authorized expurgated edition was published by Secker, February 1932 [A42d], and in America by Knopf, 1 September 1932.

A 'definitive edition' was authorized by Frieda Lawrence and published by the Odyssey Press, Hamburg, 1933 [A42f].

Whereas all previous editions had been of the third manuscript version, the first manuscript version was published by the Dial Press, New York, 10 April 1944 [A42g]. The U of A also has a copy of an Australian variant with the imprint 'Dial Press: New York|Peter Huston: Sydney'; it was set up in Australia, and bears the *caveat*: 'This edition differs slightly from the original American version...in that a few minor expurgations have been made in order to conform with local requirements.'

The first printing of the second manuscript version was in an Italian translation of all three versions, published as Vol. VII of *Tutte le opere di David Herbert Lawrence* by Mondadori, Verona, June 1954. (The lack of an English text of the second manuscript version will be supplied by the forthcoming publication of both first and second, *The First Lady Chatterley; and John Thomas and Lady Jane*).

The first authorized unexpurgated edition was published in America by the Grove Press, New York, 4 May 1959 [A42i]; the U of A copy lacks part of the statement on the verso of the title leaf, and may be a later printing. The first English edition was published by Penguin, 10 November 1960, and the copyright owners, Heinemann, published the Penguin text, July 1961.

There is in the U of A collection a copy of the New American Library paperback in the Signet series (P2513) which claims to be 'at the time of going to press...the only American edition of *Lady Chatterley's Lover*, unexpurgated, which can be described as authorized by the author's estate.' But the printing date, July 1959, clearly places it later than the Grove Press edition.

The U of A also has an edition not listed by Roberts, though it is not otherwise unknown:

LADY CHATTERLEY'S | LOVER | *by* | D.H. LAWRENCE | *Complete unexpurgated* | *edition* | WILLIAM HEINEMANN/NEDERLAND | THE HAGUE

LADY CHATTERLEY

Frontispiece to the Samuel Roth 1932 piracy of
Lady Chatterley's Lover

White cloth boards; stamped in gold on spine: [rule] | LADY | CHATTERLEY'S | LOVER | [printer's ornament] | LAWRENCE | [rule] [the preceding on a purple background] | HEINEMANN | [rule] | NEDERLAND The leaves measure 7 3/4" x 5 1/8". All edges trimmed.

[1]-[4] 5-279 [280], as follows: [1] half-title; [2] blank; [3] title-page as above; [4] This edition must not be introduced | into the British Empire or the U.S.A. | *Copyright 1956 William Heinemann/Nederland* | Manufactured in the Netherlands; 5-279 text; [280] blank.

The U of A copy has a dust wrapper bearing the price '15sh.'

Apparently, then, Heinemann, the holder of the English copyright, was distributing an unexpurgated edition outside Britain several years before it was legally able to do so within, using for the purpose its Dutch branch.

Of the piracies and forgeries of *Lady Chatterley's Lover* listed by Roberts in Appendix IB, the U of A has:

II. '1929', with the frontispiece, and numbered.
IVc. 1932, but bound in green cloth with cream paper label on spine, and with the frontispiece.

A43a, b and American, *Collected Poems*, 2v., 1928

Published by Secker, September 1928, in an ordinary edition [A43a] and in an edition of 100 signed by Lawrence [A43b]. The American edition was published by Jonathan Cape and Harrison Smith, New York, July 1929.

A44 *Sex locked out*, 1928

Privately printed, December 1928, from *The Sunday Dispatch* of 25 November 1928.

A45a Grazzini, *The Story of Doctor Manente*, 1929

Lawrence's translation was published by Orioli, Florence, March 1929, in an ordinary edition [A45a] and a limited, signed edition.

A46a *The Paintings*, 1929

Published by The Mandrake Press, London, June 1929, in an edition of 500 [A46a] and one of 10 on Japanese vellum.

A47a, b, c and e *Pansies*, 1929

Published in an expurgated form by Secker, July 1929, in a limited,

signed edition [A47a] and in an ordinary edition [A47b]. The 'definitive' edition was privately printed and issued in August 1929, bound in white paper wrappers [A47c] or blue leather; later a 'popular' edition from the same plates was issued for distribution to the Continent, bound in pink paper covers [A47c]. The U of A copies of both A47a and A47b have dust wrappers.

A48a and b *My Skirmish with Jolly Roger*, 1929

Published by Random House, New York, 15 July 1929 [A48a], and in England in extended form as *A Propos Lady Chatterley* by The Mandrake Press, 24 June 1930 [A48b]; the U of A copy of *A Propos* has a dust wrapper.

A49a, b and American, *Pornography and Obscenity*, 1929

Published in the Criterion Miscellany series by Faber, in paper wrappers [A49a], 14 November 1929, and in cloth [A49b], January 1930. The American edition was published by Knopf, 28 January 1930.

A50a, c and d *The Escaped Cock*, 1929

Published by The Black Sun Press, September 1929, in an ordinary edition [A50a] and in an edition of 50 copies printed on Japanese vellum. Subsequent editions have all borne the title *The Man who Died*, the first English edition being published by Secker, March 1931 [A50c]; the U of A copy has a dust wrapper. Heinemann published an edition illustrated by John Farleigh, 25 November 1935 [A50d]; one of the U of A copies is bound by John Mason, the son(?) of the designer of the book, J.H. Mason, Cobden-Sanderson's former pressman at The Doves Press.

[A51 *The Life of J. Middleton Murry*, 1930]

Printed privately in an edition of 50 copies.

A52a and b *Nettles*, 1930

Published in the Criterion Miscellany series by Faber, 13 March 1930, in cloth [A52a] and in paper wrappers [A52b]. The U of A copy of A52b is of the second impression, also March 1930.

A53 *Assorted Articles*, 1930

Published by Secker, April 1930; the U of A copy has a dust wrapper.

A54(1), English and American, *The Virgin and the Gypsy*, 1930

Published by Orioli, 17 May 1930, in an edition of 810 [A54(1)], with 2 copies on blue paper; the U of A copy has a dust wrapper. The English

edition was published by Secker, October 1930, and the American edition from new plates by Knopf, 10 November 1930. The U of A copy of the American edition is the Canadian variant, with a cancel title leaf and the imprint of Longmans, Green & Co., Toronto.

[A55 *Letter to Charles Lahr*, 1930]

Privately printed in an edition of ten or twelve copies.

A56a *Love among the Haystacks*, 1930

Published by Nonesuch, London, 25 November 1930 [A56a]. The U of A also has a copy of the first Secker edition, published in 1933.

A57(1) and English, *Apocalypse*, 1931

Published by Orioli, 3 June 1931, in an edition of 750 copies [A57(1)], with 2 copies on blue paper; the U of A copy has a dust wrapper. The English edition was published by Secker, May 1932, with an introduction by Richard Aldington.

A58a and b *The Triumph of the Machine*, 1931

Published in The Ariel Poems series by Faber, 25 September 1931, in paper boards [A58a] and in paper wrappers [A58b].

[A59 *A Letter from Cornwall*, 1931]

Printed privately in an edition of 6 copies.

A60 *Etruscan Places*, 1932

Published by Secker, September 1932; the U of A copy has a dust wrapper.

A61a and b *The Letters*, 1932

Published jointly by Heinemann and Viking, 26 September 1932, in a limited edition of 525 [A61a] and an ordinary edition [A61b].

A62(1) and English, *Last Poems*, 1932

Published by Orioli, 1 October 1932, in an edition of 750 copies [A62(1)], with 2 copies on blue paper; the U of A copy has a dust wrapper. The English edition was published by Secker, April 1933.

A63 *The Lovely Lady*, 1933

Published by Secker, January 1933; the U of A copy has a dust wrapper.

A64 *We need one another*, 1933

Published by the Equinox Cooperative Press, New York, 6 April 1933.

A66 and Faber, *The Ship of Death*, 1933

Published by Secker, November 1933. A different selection was published under the same title by Faber, May 1941; the U of A copy has a dust wrapper.

A69 *A Collier's Friday Night*, 1934

Published by Secker, June 1934; the U of A copy has a dust wrapper.

A70 *An Original Poem*, 1934

Published by The Chiswick Polytechnic School of Art, London, 15 July 1934.

A71 *A Modern Lover*, 1934

Published by Secker, October 1934.

A72 *The Spirit of Place*, 1935

Published by Heinemann, 28 November 1935.

[A73 *The Universe and me*, 1935]

Published by Harvey Taylor, New York, In an edition of 150.

A74(1) *Unpublished Foreword to "Women in Love"*, 1936

Printed at the Grabhorn Press, San Francisco, and published there by Gelber, Lilienthal, March 1936 [A74(1)], with three copies on pink paper.

A75 *Pornography and so on*, 1936

Published by Faber, 24 September 1936.

A76 and English, *Phoenix; the Posthumous Papers*, 1936

Published by Viking, 19 October 1936. The English edition was published by Heinemann, November 1936, from the same plates.

[A77 *Letter to "The Laughing Horse"*, 1936]

Printed privately at the Yerba Buena Press in an edition of 12 copies.

A80 *Fire and other poems*, 1940

Printed at the Grabhorn Press, and published by The Book Club of California, 1 November 1940.

A84 *Letters to Bertrand Russell*, 1948

Published by Gotham, 1948.

A89 *Art and Painting*, 1951

Published by The Bureau of Current Affairs, London, 21 July 1951.

A92b *Sex, Literature and Censorship*, 1953

Published by Twayne, New York, October 1953 [A92a], and in England by Heinemann, 14 March 1955 [A92b], with additional text. The U of A copy is a proof copy with an earlier form of the title page.

A93 *Life*, 1954

Published by The Ark Press, St. Ives, Cornwall, 19 October 1954. The U of A copy has a dust wrapper, which reproduces the design of the paper boards.

A97 *Eight Letters to Rachel Annand Taylor*, 1956

Published by The Castle Press, Pasadena, California, 1956.

A101 *20 Poems*, 1959

Published by M.A. Côté, Hampstead, London, 6 May 1959.

NOTES

(1) *On Collecting*, London, Longmans, 1968.

(2) Roberts, Warren, *A bibliography of D.H. Lawrence*, London, Rupert Hart-Davis, 1963 (The Soho Bibliographies, XIII).

(3) 'Books at Clouds Hill' ['a complete list of the books...in the possession of T.E. Lawrence at the close of his life.'], in *T.E.Lawrence by his friends*, ed. A.W. Lawrence, London, Cape, 1937, pp. 476-510.

(4) McDonald, Edward D., *The writings of D.H. Lawrence 1925-1930, a bibliographical supplement*, Philadelphia, The Centaur Book Shop, 1931, p. 28.

A NOTE ON EDITIONS OF *LADY CHATTERLEY'S LOVER* HELD BY THE SCHOOL OF LIBRARY AND INFORMATION SCIENCE, UNIVERSITY OF WESTERN ONTARIO

1. In Roberts:

A42c 'The Author's Unabridged Popular Edition' privately printed in Paris, May 1929, being reproduced photographically from the original Florence edition and containing *My Skirmish with Jolly Roger*.

A42d The first authorized expurgated edition, published by Secker, February 1932.

A42g *The First Lady Chatterley*, New York, Dial Press, 10 April 1944.

A42i The first authorized unexpurgated American edition, published by Grove Press, 4 May 1959.

2. Variants of Roberts:

A42c The Author's Unabridged Popular Edition, 1929.
(i) Dated 1930.
(ii) 'PRIVATELY PRINTED | 1929' omitted from title page; green mottled cloth covers; leaves 6 3/4" x 4 3/4".

A42i First authorized unexpurgated American edition, 1959.
(i) Verso of title leaf omits 'Grove Press Books...N.Y.'

A42j First authorized unexpurgated English edition (Penguin), 1960.
(i) Verso of title leaf reads: '...|This complete text first published in | Great Britain 1960 | Reprinted 1960 | Made and printed in Great Britain | by Cox & Wyman Ltd. | London, Reading, and Fakenham'
(ii) As (i) but last two lines: 'by Hazell Watson & Viney Ltd.| Aylesbury and Slough'

3. In Roberts's notes:

p. 97 The Heinemann hard-cover edition from the Penguin text, published July 1961. The SLIS copy has a dust wrapper.

p.100 The English-language edition published by Jan Förlag, Stockholm, 1942. The SLIS copy is the second edition, 1946, and has a dust wrapper.

p.100 An edition published by Grosset & Dunlap, New York, 1940, in the Madison Square series.

4. In Roberts, Appendix IB:

IVa The first of the three Faro piracies, published by William Faro, New York, 1930, with expurgated text.

IVc The third of the three Faro piracies, dated 1932.

Vb The Nesor Publishing Co. piracy, with the Faro text, bound in blue cloth boards.

5. Variant of Roberts, Appendix IB:

Va Nesor Publishing Co. piracy, bound in green cloth.
(i) Printed on the spine in gold rather than red.

6. Other Editions:

(i) *Lady Chatterley's* | *Lover* | *By* D.H. LAWRENCE | [engraving of a naked man holding spoon and flask] | *Privately Printed* | FLORENCE, ITALY | 1928

Wine-coloured mottled cloth boards, stamped in gold on spine: Lady | Chatterley's | Lover | [small rule] | Lawrence The leaves measure 8 3/4" x 5 1/2".

[i]-[iv]+[1]-[308], as follows: [i]-[iv] blank; [1] title-page as above; [2] blank; 3-307 text; [308] blank.

(ii) THE AUTHOR'S UNABRIDGED POPULAR EDITION | [short rule] | LADY CHATTERLEY'S LOVER | Including | MY SKIRMISH WITH JOLLY ROGER | Written Especially and Exclusively as an | Introduction to this Popular Edition | BY | D.H. LAWRENCE | PRIVATELY PRINTED | 1930

Light blue cloth covers, printed in navy blue on spine: D.H. LAWRENCE | LADY | CHATTER- | LEY'S | LOVER The leaves measure 7 7/16" x 5 3/16".

[i]-[viii] + I-VI + 1-260, as follows: [i]-[iv] blank; [v] title-page as above; [vi] blank; [vii] *Tous droits de reproduction, de* | *traduction et d'adaptation réservés* | *pour tous pays y compris la Russie.* | Copyright by D.H. LAWRENCE.; [viii] blank; I-VI MY SKIRMISH WITH JOLLY ROGER; 1-260 text.

(iii) Paper-back edition published by Penguin Books, Inc., New York, September 1946 (No. 610).

(iv) *LADY CHATTERLEY'S* | *LOVER* | *by* | D.H. LAWRENCE | UNEXPURGATED EDITION | * * * | THE ROCKMAY PRESS | MCMLVI

Purple cloth boards with a brown cloth backstrip, printed in red on upper cover: [*the Lawrence phoenix*]; printed in red on spine: [publisher's device] | [reading from bottom to top] LADY CHATTERLEY'S LOVER | [publisher's device] The leaves measure 6 1/4" x 4".

[1]-[384], as follows: [1]-[4] blank; [5] half-title; [6] blank; [7] title-page as above; [8] blank; 9-[380] text; [381]-[384] blank.

(v) The Heinemann/Nederland edition described in the notes on the U of A holdings of A42.

(vi) A further Heinemann edition printed in Holland and pre-dating the July 1961 English edition:

LADY CHATTERLEY'S|LOVER | *by* | D.H. LAWRENCE | *Complete unexpurgated*| *edition* | [publisher's device] | HEINEMANN | LONDON MELBOURNE TORONTO

Red cloth boards, printed in grey on spine: [short rule] | LADY| CHATTERLEY'S | LOVER | [five-pointed star] | LAWRENCE | [short rule]| HEINEMANN The leaves measure 8" x 4 1/4".

[1]-[280], as follows: [1] half-title; [2] blank; [3] title-page as above; [4] William Heinemann Ltd | LONDON MELBOURNE TORONTO | CAPE TOWN AUCKLAND | THE HAGUE | © 1960 D.H. Lawrence Estate | Printed in Holland; 5-[380] text.

The SLIS copy has a dust wrapper.

(vii) Paper-back edition published by the Harborough Publishing Co., London, in the Ace Books series (H 190). The first Ace Books edition was published April 1958 and reset June 1960; the SLIS copy is the July 1960 printing.

(viii) The Modern Library edition, published by Random House, New York, n.d., from the Grove Press edition. The SLIS copy has a dust wrapper.

(ix) Paper-back edition, published by Grove Press, n.d. (FG5), reprinting the contents of A42i, but adding the Extracts from the United States District Court Decision, also present in (viii) above.

(x) Paper-back edition, published by Grove Press, 1962, in the Black Cat series, identical in contents with (ix) above.

(xi) Paper-back edition, published by the New American Library in the Signet series (D 1736). This is a July 1962 printing of the July 1959 Signet edition mentioned in the notes to U of A holdings of A42.

(xii) Paper-back edition, published by the New English Library in the Four Square series (128). It is a July 1962 reprinting of the Ace Books edition listed above (vii).

Mrs. S. Bellingham,
Librarian, Special Collections Room,
School of Library and Information Science,
University of Western Ontario.

ΑΙΣΩΠΟΥ ΒΙΟΣ ΤΟΥ ΜΥΘΟ-

ΓΟΙΟΥ, ΜΑΞΙΜΩι ΤΩι ΠΛΑ-

ΝΟΥΔΗι ΣΥΓΓΡΑΦΕΙΣ.

Παμμάτων φύσιν τὴ ἐν ἀνθρώποις ἠκρίβωσαν ἀνθρωπο. ἀνθρώπεω
μοὶ καὶ ἄλλοι, ἐς τοῖς μεθ' αὐτοὺς πρέσβυς φέ-
ροντες· αἴσωπος ὃ δοκεῖ μὴ πόρρω ἀφ' ὁτέρας ὁπι-
ποίας, τῆς ἡδιχῆς διδασκαλίας ἀπολαύσας πολλῶ μετὰ χάριτος
τῶν μερῶν τοῖς πολλοῖς αὐτῶν προσελάσας. καὶ γὰρ τὸ
οὔτ' ἀποφαίνομαι, οὔτε συλλογίζομαι, οὔτε μὴν ἐξ ἰσοῤῥοπίας, ἀλλ'
ὁ πρὸς τῆς κατ' αὐτὸν ἡλικίας ἥνεγκε χρόνος, τὴν νουθεσίαν ἀφαι-
θέμενος, ἀλλὰ μύθοις τὰ πολλὰ παιδοτριβῶν, οὕτω τὰς τ' ἀκροω-
μένων ἀγρίας ψυχὰς, ὡς αἰσχύνεσθαι ταῦτα τοῖς λογικοῖς ποιοῦν τὰ
φρονοῦν ἃ μήτ' ὄρνιθες μήτ' ἀνώπτερες· καὶ αὖ πάλιν μὴ πρὸς ἐχθρὸν
ἐκείνοις, οἷς πολλὰ ὧν ἀγόρευον ἐν καιρῷ καὶ νουνεχῶς προσεπλήκτουν
μυθεύεται. ἐξ ὧν ἃ μὲν κινδύνους ἐπῆρτηται μύθοις αὐτοῖς διέδρα, ἃ δ'
μείζης ἐν τοῖς χαρίεσι τῆς ὠφελείας ἔτυχεν. ἔστ' οὖν ὁ τ' καθ' ἡμᾶς
αὐτὸν βίον φιλοσόφου πολιτείας εἰκόνα προθέμενος, καὶ ἔργοις μᾶλ-
λον ἢ λόγοις φιλοσοφήσας, τὸ μὲν ἦθος ἐς ἀμοιβὴν τ' φρυγίας κατῆγε,
τ' μεγάλης ἐπίκλησιν· τὸ δὲ τύχῃ γένεσθε δοῦλος, ἐφ' ᾧ ἐς σοφόδρα ἐπέοικοι
μοι δοκεῖ ὃ ἅ πλάτωνος ἐν γοργίᾳ καλῶς ἅμα καὶ ἀληθῶς εἰρῆσθαι. ἐφ' ᾧ
ὡς τὰ πολλὰ γὰρ ταῦτα, φησὶν, ἐναντία ἀλλήλοις ἐστὶν, ἥ τε φύσις ἐς
ὁ νόμος. αἰσώπου γὰρ τὴν ψυχὴν ἡ μὲν φύσις ἠλευθέραν ἀπέδωκεν·
ὁ δὲ περὶ ἀνθρώπων νόμος τὸ σῶμα πρὸς δουλείαν ἀπέδοτο. ἤχθετο
μοῦσι οὐδ' οὕτω τὴν τῆς ψυχῆς ἐλευθερίαν κυμαίνεσθαι, ἀλλὰ φρονεῖν
κάμνει πρὸς πολλὰ καὶ πολλαχόσε μεταφέρων τὸ σῶμα, τῆς οἰκείας
ἐκείνην ἕδρας οὐκ οἷός τ' ἐλεύθερον μεταθῆσαι. ἐτύγχανε δ' ὢν οὐ μό-
νον δοῦλος, ἀλλὰ καὶ δυσμενέστατα τῶν ἐπ' αὐτῷ πάντων ἀνθρώ-
πων εἶχε. ἦν γὰρ φοξὸς ἰδεῖν, σιμὸς τὴν ῥῖνα, σιμὸς τ' πρόχειλον, πρό-
χειλος, μέλας (ὅθεν καὶ τῷ ὀνόματος ἔτυχε· Αἴθων γὰρ ὁ αἰθίοψ
αἰθίοπι) πρόγαστωρ, βλαισὸς, ἐς κυφός· τάχα ἐς τὸν ὀμφαλὸν θερσί-

a.ii.

The 'Royal Greek' types of Claude Garamond, based on the handwriting of Angelos Vergetios, cut for Robert Estienne, and first used in 1543 - here used in the opening of the text of the Estienne Aesop, 1546

ADDITIONS OCTOBER 1969 - FEBRUARY 1970

Aesop.

[Greek]. Aesopi Phrygis vita & fabulae.

Lvtetiae. Ex officina Rob. Stephani. 1546. 4to.

Alciati, Andrea.

Clarissimi viri ... Emblemat. lib. ii. aucti & restituti.

Lvgdvni, apud Ioan. Tornaesium. 1580. 8vo.

Alciati, Andrea.

V. c. ... Emblemata, cum facili & compendiosa explicatione ... per Claudium Minoem Divionensem.

Antverpiae, apud Henricum & Cornelium Verdussen. 1692. 12mo.

Anecdotes of Mary; or, the good governess. By the author of The Davenport Family.

London: for E. Newbery, 1795. 12mo.

Armstrong, John.

Miscellanies. 2 vols.

London, for T. Cadell, (successor to Mr. Millar). 1770. 8vo.

Astle, Thomas.

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[London. c. 1720]. 8vo.

Bunyan, John.
The pilgrim's progress. 15th edn.
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M. Avrelii Cassiodori senatoris v.c. Opera omnia qvae exstant.

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JEAN BAPTISTE BRISARD Rôle du Vieil Horace.

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Que vouliez-vous qu'il fit contre trois ?
Le vieil Horace,
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A new voyage round the world, 3 vols., made up as follows:

I: A new voyage round the world. 6th edn. Vol. I.
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III: A voyage to New-Holland, & c. in the year. 1699. 2nd edn. Vol. III.
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The state of innocence, and fall of man; an opera.

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The vindication: or the parallel of the French Holy-League, and the English League and Covenant.

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Considerations on Milton's early reading, and the prima stamina of his Paradise lost.

By and for John Nichols, London; and sold by R.H. Evans, (successor to Mr. Edwards,); Robson; Nicol; Payne; also by Bull, Meyler, and Bally, Bath; Deighton, Cambridge; Cooke, Oxford; Archer, Dublin; and Layng, Edinburgh. 1800.

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Ten poems more.
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London/The Fleuron/1925.
One of 525 copies.

[Greville, Fulke].
Maxims, characters, and reflections, critical, satyrical, and moral.
London: for J. and R. Tonson. 1756. 8vo.

[Grieve, Charles Murray].
O wha's been here afore me, lass/By Hugh Mc'Diarmid.
[Colophon:] Blue Moon poem for Christmas 1931.
One of 100 copies.

Here begynneth the boke intituled Eracles, and also of Godefrey of Boloyne, the whiche speketh of the conquest of the holy lõnde of Iherusalem, conteynyng diuerse warres and noble faytes of Armes made in the same royamme, and in the contrees adiacent, and also many meruayllous werkes happed and fallen, as wel on this syde, as in tho partyes this tyme duryng, and how the valyant duc Godefrey of Boloyne conquerd with the swerd the sayd royamme, and was kynge there.

The first chapitre treateth how Eracles conquerd Perse & slewe Cosdroe, & brought in to Iherusalem the very crosse, capitulo primo ✠

THE Auncyent hystoryes saye that Eracles was a good crysten man, and gouernour of thempyre of Rome, but in his tyme Machomet had ben, whiche was messager of the deuil, and made the peple to vnderstonde that he was a prophete sente from our lorde. In the tyme of Eracles was the fals lawe of Machomet sowen and sprad abrode in many partyes of thoryent, & namely in Arabye, in so moche that the prynces of the londes yet wold not gyue faith to his secte that he prechid and taught, whiche is cursed and euyl, but he constrayned them by force and by swerd to, and alle their subgets to obeye to his commandemens, and

Guez, Jean Louis, Sieur de Balzac.

Lettres choisies.

Amsterdam, chez les Elseviers. 1678. 12mo.

Willems 1541.

[Guilielmus, Archbishop of Tyre].

The history of Godefrey of Boloyne and of the conquest of Iherusalem.

[Colophon:] This new edition of William Caxton's Godeffroy of Boloyne, done after the first edition, was corrected for the press by H. Halliday Sparling, and printed by me, William Morris, at the Kelmscott Press, Upper Mall, Hammersmith, in the County of Middlesex, & finished on the 27th day of April, 1893.

Sparling 15.

Handel, Georg Frideric.

Alexander's feast or the power of musick.

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Smith 1.

Haug, Balthasar.

Das gelehrte Wirtemberg.

Stuttgart gedrukt in der Herzoglichen hohen Carlsschule. 1790. 8vo.

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Epistola Christianissimi Regis ad ampliss. sacri Imperii ordines, Francfordiae conuentum habentes.

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Harry Kernoff 97/100

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Some sober inspections made into the carriage and consults of the late Long-Parliament.
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Dublin: by Brett Smith, for P. Wogan, P. Byrne, W. Jones, and G. Folingsby. 1796. 12mo.

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One o'clock! Or, the knight and the wood daemon. A grand musical romance.

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Rich and poor. A comic opera.

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London, for A. Millar, H. Woodfall, I. Whiston and B. White, I. Rivington, L. Davis and C. Reymers, R. Baldwin, Hawes Clarke and Collins, W. Iohnston, W. Owen, S. Crowder, T. Longman, B. Law, C. Rivington, E. Dilly. R. Withy, C. and R. Ware, S. Baker, T. Payne, A. Shuckburgh, M. Richardson 1765. 4to.

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Initia doctrinae phisicae, dictata in Academia Vuitebergensi.

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Millstätter Genesis und Physiologus Handschrift. Vollständige Facsimileausgabe der Sammelhandschrift 6/19 des Geschichtvereines für Kärnten im Kärntner Landesarchiv, Klagenfurt. 2 vols.

1967/Akademische Druck-u. Verlagsantalt/Graz/Austria.

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The North Briton continued by several hands. Vol. I. Part II.

London: for W. Bingley. 1769. Fol.

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No. 46 of the original series, November the 12th, 1763.

and:

Nos. 101-110 of the continuation, April 15, 1769 - June 3, 1769, from Vol. II. Part I.

and:

[Caption title:] Murder no crime in the great; or the massacre at Brentford. On Thursday, the eighth of December ... 1768.

[Colophon:] Now printed and sold for the author, by W. Moore, Holborn. Fol.

and:

[Caption title:] The infamy of Justice Kelynge, Justice Pell, and John Broughton, bruiser ... from the twentieth of December last to this day, Tuesday, January 31, 1769.

[Colophon:] Printed for and sold by W. Moore, Holborn. Fol.

and:

[Caption title:] A further account of the proceedings of the infamous tools of Sir William Beauchamp Proctor ... February 22, 1769.

[Colophon:] Printed and sold for the author, by W. Moore, Holborn. Fol.

and:

[Caption title:] A paper on the late extraordinary proceedings, and the miraculous, device, and determination of the Butchers Company ... March 22d. 1769.

[Colophon:] For W. Moore, Holborn. Fol.

The North Briton continued by several hands. Vol. II. Part I.

London, by William Bingley. 1770. Fol.

Nos. 101-150, April 15, 1769 - February 10, 1770.

Bound in is:

Vol. II. Part II.

London: for W. Bingley. 1771. Fol.

Nos. 151-218, February 17, 1770 - May 11, 1771.

An extraordinary North Briton. Nos. 1-91, May 16th, 1768 - January 27th, 1770.

Nos. 2, 3, 4, 6 are of the second edition, No. 1 of the third.

[O'Donovan, Michael].

A picture book by Frank O'Connor/illustrated by Elizabeth Rivers.

The Cuala Press/Dublin/Ireland/1943.

Ondarza, Juan.

Mapa de la República de Bolivia ... 1859.

Gravado, impreso y publicado por J.H. Colton. N.Y.E.U. [1859].

O'Neill, Eugene Gladstone.

Strange interlude.

Boni & Liveright/New York/1928.

One of 775 copies, signed by the author.

[Parker, Samuel].

A reproof to The rehearsal transposed, in a discourse to its authour.

London, for James Collins, 1673. 8vo.

Wing P473.

Paulinus, Saint.

Divi Pavlini episcopi Nolani Opera.

Antverpiae, ex Officina Plantiniana, apud Balthasarem Moretum & viduam Ioannis Moreti, & Io. Meursium. 1622. 8vo.

Phaedrus.

Phaedri Augusti Caesaris liberti Fabularum Aesopiarum libri quinque.

Londini: typis Mariae Clark: impensis Benj. Tooke, & Tho. Cockeril, 1688. 8vo.

Wing P1959.

[Piossens, le chevalier de].

Memoires de la regence de s.a.r. Mgr. le duc dOrléans, durant la minorité de Louis XV. roi de France. [3 vols.].

La Haye, chez Jean van Duren. 1729. 12mo.

[Pix, Mary].

The Spanish wives. A farce.

London: for R. Wellington, 1696. 4to.

Wing P2332.

Raleigh, Sir Walter.

The arts of empire, and mysteries of state discabineted ... published by John Milton.

London, by G. Croom, for Joseph Watts, 1692. 8vo.

Wing R155.

Rodker, John.

Collected poems 1912-1925.

The Hours Press/Paris/1930.

One of 200 copies.

[Ruggle, George].

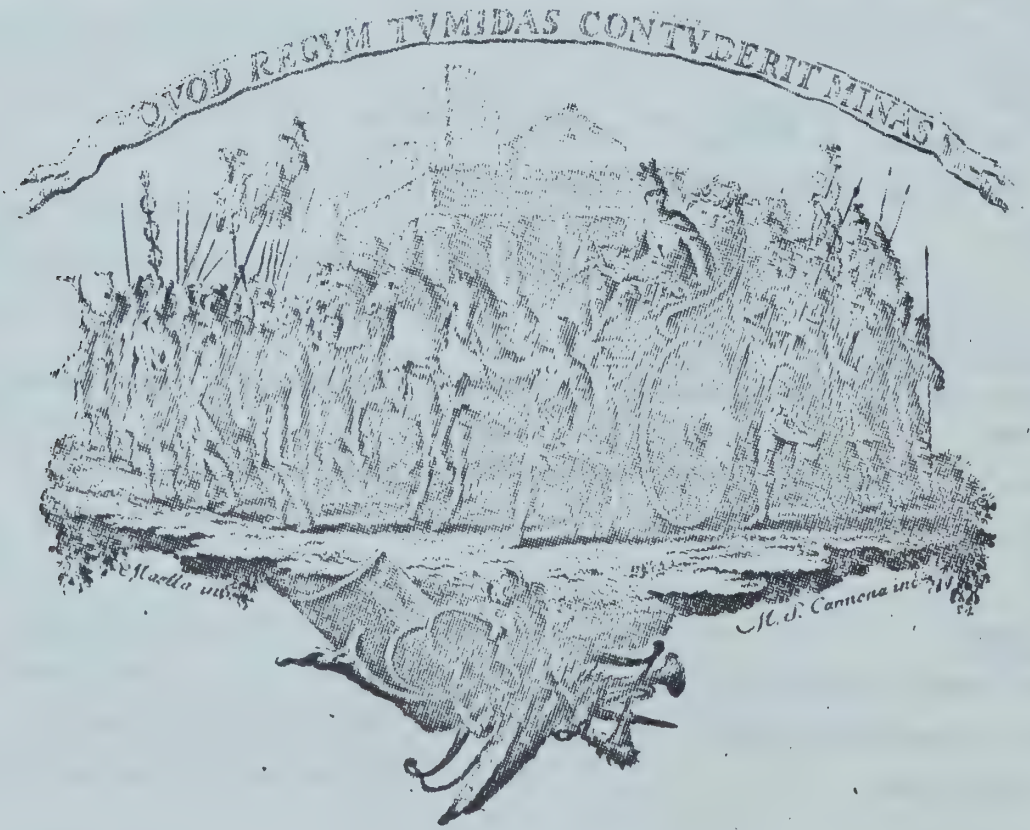
Ignoramvs. Comoedia coram Regia Maiestate Iacobi.

Londini, impensis I.S. 1630. 12mo.

Colophon: Exceedebat T.P. 1630.

en Roma que se havia concluido la guerra de Numidia, y que traian preso a Jugurta : Mario fue reelegido Consul en ausencia [176], *y se le encargò la administracion de la Galia. Llegado a Roma, triunfò con grande aplauso en las Calendas de Enero, primer dia de su nuevo consulado ; y desde aquel tiempo estaban puestas en él todas las esperanzas y la felicidad de la Republica.*

bellum in Numidia confectum, et Iugurtham Romam vinctum adduci nunciatum est ; Marius consul absens factus est ; et ei decreta provincia Gallia : isque Kalendis Ianuar. magna gloria consul triumphavit. Ex ea tempestate spes, atque opes civitatis in illo sitæ erant.



The conclusion of the *Bellum Jugurthinum* in the Spanish edition of Sallust - Ibarra's masterpiece and one of the Huntington 'Great Books in Great Editions'

STC 21445.

Rymer, Thomas.

The tragedies of the last age, consider'd and examin'd by the practice of the ancients, and by the common sense of all ages. Part I. 2nd edn.

London, printed and sold by Richard Baldwin. 1692. 8vo.

Wing R2431

Bound in is:

A short view of tragedy; it's original, excellency, and corruption. With some reflections on Shakespear, and other practitioners for the stage.

London, printed and sold by Richard Baldwin. 1693. 8vo.

Wing R2429.

Saint-Evremond, Charles de Marguetal de Saint Denis, seigneur de.

Oeuvres. [2 vols.].

1954.

[Colophon:] Aux dépens de la Compagnie typographique par l'Imprimerie nationale sur vélin vidalon à la forme.

One of 88 copies.

Sallustius Crispus, Caius.

La conjuracion de Catilina y La guerra de Jugurta por Cayo Salustio Crispo.

[Colophon:] Madrid. Por Joachin Ibarra. 1772. 4to.

Scarron, Paul.

Recveil de qvelqves vers bvrlesqves.

Paris, chez Tovssainct Qvinet. 1645. 4to.

bound in are:

Svitte des Oevvres bvrlesqves.

Paris, chez Tovssainct Qvinet. 1644. 4to.

and:

Typhon ov la gigantomachie. Poëme burlesque.
Paris, chez Tovssainct Qvinet. 1644. 4to.

Schiller, Johann Christoph Friedrich von.
The minister: a tragedy ... Translated from the German of Schiller ... by M.G. Lewis. 2nd edn.
London: for J. Bell. 1798. 8vo.

Scudery, Madelène de.
Les femmes illvstres, ov les harangves heroiqves de Mr de Scvdery.
Roven, chez Iacqves Besongne, et Antoine Ferrand. 1664. 12mo.

Shadwell, Thomas.
Bury-fair. A comedy.
London, for James Knapton. 1689. 4to.
Wing S2836.

Shadwell, Thomas.
Epsom-Wells. A comedy.
London, by J.M. for Henry Herringman. 1676. 4to.
Wing S2844

Shakespeare, William.
The plays of William Shakespeare ... with the corrections and illustrations of various commentators; to which are added notes by Sam. Johnson. 8 vols.
London: for J. and R. Tonson, C. Corbet, H. Woodfall, J. Rivington, R. Baldwin L. Hawes, Clark and Collins, W. Johnston, T. Caslon, T. Lownds, and the executors of B. Dodd. 1765. 8vo.
Courtney and Nichol Smith p. 107; Chapman and Hazen pp. 146-147.

Shaw, George Bernard, and William Butler Yeats.
Florence Farr, Bernard Shaw and W.B. Yeats. Edited by Clifford Bax.
The Cuala Press/Dublin/Ireland/1941.
One of 500 copies.
Wade 327.

Smollett, Tobias George.
Travels through France and Italy. 2 vols.
London, for R. Baldwin. 1766. 8vo.
Rothschild 1921.

Southerne, Thomas.
The fatal marriage: or, the innocent adultery, a play.
London, for Jacob Tonson, 1694. 4to.
Wing S4756.

Stein, Gertrude.
Lucretia Borgia/A play.
Albondocani Press/New York/1968.
One of 26 hardbound copies, not for sale.

Stein, Gertrude.
The making of Americans/Being a history of a family's progress.
Published by Contact Editions/Three Mountains Press/Paris.
[Colophon] By Maurice Darantiere at Dijon-France 1925.

Stein, Gertrude, and Alice B. Toklas.
On our way.
New York/1959.
One of 100 copies, not for sale, printed by the Schuster Printing Company.

Stein, Gertrude.
[Cover title:] Portrait of Mabel Dodge at the Villa Curonia.
[Colophon:] Firenze-Tip. Galileiana. [1913].

Stein, Gertrude.
A village are you ready yet not yet/A play in four acts. Illustré de lithographies par Elie Lascaux.
Editions de la Galerie Simon/Paris [1928].
One of 110 copies.

POEMS AND TRANSLATIONS
BY JOHN M. SYNGE

CUALA PRESS
CHURCHTOWN
DUNDRUM
MCMIX

Synge, John Millington.

Poems and translations.

Cuala Press/Churchtown/Dundrum/1909.

One of 250 copies.

Thomas Aquinas, Saint.

[Super quarto libro Sententiarum Petri Lombardi].

[Colophon:] Venetijs per magistrũ Leonardũ vuild de Ratispona Anno dñi millesimo quadringẽtesimo septuagesimo octauo. die decima octaua mensis Marcij. [i.e. 18 March 1478]. Fol.

Hain 1482; BMC V, 264; Goff (3) T-169.

Townley, James.

High life below stairs. A farce.

London: for J. Newbery; R. Bailye, at Litchfield; J. Leake and W. Frederick, at Bath; B. Collins, at Salisbury; and S. Stabler at York. 1759. 8vo.

Walpole, Horace.

Historic doubts on the life and reign of King Richard III.

Dublin: for G. Faulkner, A. Leathley, W. and W. Smith. 1768. 12mo.

The whole booke of psalmes. Collected into English meeter, by Thomas Sternhold, Iohn Hopkins, and others.

London, by W.S. for the Company of Stationers. 1633. 4to.

STC 2644 (? format given as 8vo).

[Wishart, George].

Montrose redivivus, or the portraicture of James late Marquess of Montrose.

London, for Jo. Ridley, 1652. 8vo.

Wing W3124.

Wollstonecraft, Mary.

A vindication of the rights of woman: with strictures on political and moral subjects.

London: for J. Johnson. 1792. 8vo.

Yeats, Jack Butler.
La La Noo.
The Cuala Press/Dublin/Ireland/1943.
One of 250 numbered copies.

Yeats, William Butler.
Four plays for dancers.
Macmillan, London/1921.
Wade 129.

Yeats, William Butler.
Ganconagh/John Sherman and Dhoya.
London/T. Fisher Unwin/1891.
Wade 4, paper covers.

Yeats, William Butler.
October blast.
The Cuala Press/Dublin/Ireland/1927.
One of 350 copies.
Wade 156.

Yeats, William Butler.
Pages from a diary written in nineteen hundred and thirty.
The Cuala Press/Dublin/Ireland/1944.
One of 280 copies.
Wade 207.

Yeats, William Butler.
The winding stair.
New York/The Fountain Press/1929.
Wade 164.

Acts 1. to 10. 15.

A DESCRIPTION AND EXPLANATION Of 268. Places in JERUSALEM

And in the Suburbs thereof, as it flouriſhed in the time of JESUS CHRIST.

Anſwerable to each of the 268. *Figures* that are in its large, and moſt exact Deſcription in the MAP;

Shewing the ſeveral places of the Acts and Sufferings of *Jeſus Chriſt*, and his *holy Apoſtles*.

As alſo of the *Kings*, *Prophets*, &c.

Very uſeful for the more clear and fuller opening of very many places in the *Prophets* (as alſo in *Joſephus*, and other Hiſtories) eſpecially in the *GOSPELS*, and the *Acts of the Apoſtles*.

Tranſlated by *T.T.* Reviewed, and in many places rectified according to the Holy *SCRIPTURES*, and ſome things further cleared: With Additions of many Scripture proofs:

By *H. Feſſey.*

Imprimatur *Joſeph Caryl.*

London, Printed for *R I.* and *P.S.* and are to be ſold by *Tho. Brewſter* at the Three Bibles in *Pauls* Church-yard, near the Weſt-end. 1653.

BIBLIOGRAPHICAL NOTES

ADDITIONS AND CORRECTIONS TO WING

A433 For '*Tooke*' read '*Took*'

A600+ [Adrichomius, Christianus.] A description and explanation of 268. places in Jerusalem. *For R.I. and P.S. and are to be sold by Tho. Brewster.* 1653. 4°.

A1134 For '4°' read '8°'

A1151 No edition statement on title page.

A1185+ [-] - [Anr. ed.] *By R. Norton for Robert Pawlett,* 1681. 8°.

A3649 For '12°' read '4°'

A4065 No edition statement on title page.

B1281 For '*Underhill,*' read '*Underhill*'

B1994 For 'negociations' read 'negotiations'
For '*R. Clavell*' read '*Robert Clavel*'
For '*T. Child*' read '*Tim.Childe*'

B2449 For '*R. Green*, 1685' read '*R. Green, Cambridge*. 1685'

B2557+ - *Oxford, at the theater, and are to be sold by Thomas Guy, London*. 1685. 4°.

B2684 Also part of B2333.

B3333 For '*Atkins, for*' read '*Atkins. For*'
For '*Basset*' read '*Basset,*'

B3455 For '*C.*' read '*Charles*'

C4544 For 'historie' read 'history'

C5543 For '*J.*' read '*John*'

C5655 For 'solicitor' read 'sollicitor'

C6389 For '*Basset,*' read '*Basset;*'

C6500 Also part of C6485.
For 'vievv' read 'view'
For '*Bentley*' read '*Bentley,*'

C6902 Only initials 'S.C.' on title page.

D1869 No edition statement on title page.

D2296 No edition statement on title page.

E42 = B4024, where title correct and imprint given [why date '1675/89' under E42?].

F1247+ - - [Anr. ed.] *Impensis Guil. Graves, Cantabrigiensis,* 1691. 8°.

F1533A 2v.
Imprint of Vol. I: '*By E. Alsop, and Rob. Wood, for Francis Grove, and William Gilbertson.*'

F1543 Eighth edition.
For '*T.*' read '*Tho.*'
For '8°' read '4°'

F2468 For 'sovereigns' read 'soveraigns'

G115 For 'West Indies' read 'West-Indies'

G733A For 'on' read 'upon'

G777 2v.
For '*New Castle*' read '*New-Castle*'

G815 ? Part of G833.

G943 For 'arbour' read 'arbor'
For '*Paxton,*' read '*Paxton;*'

H253 For '*Richard Tonson,*' read '*Richard Tonson;*'

H369 For 'balme' read 'balm'

H660 For '*Atkins, for*' read '*Atkins. For*'
For '*Crook,*' read '*Crook*'

H1653 = 2nd volume of H1649.
For 'woorden' read 'vvoorden-'

H3117 For 'Som' read 'Some'
No edition statement on title page.

J90 Vol. II has imprint: *By J. Macock, for John Martyn, Richard Chiswell, and Joseph Clarke*, 1673.
Vol. III has imprint: *By T.R. for John Martyn, Richard Chiswell, and Joseph Clark.* 1673.

L634 For '*Atkins*,' read '*Atkins;*'

L1951 For '*J.*' read '*John*'
For '*T.*' read '*Thomas*'

L2704 ? Part of W2206. Imprint: *For Joanna Brome*, 1673.
(signed a-d; on d_3r 'this present year, 1682').

M553 = last part of C6706.

M554 For 'laws' read 'lavvs'

N1453 For 'principall' read 'principal'
For 'lavves' read 'lawes'
For '24°' read '8°'

O515 For '*Ribonson*' read '*Robinson*'

P360 For 'Battle' read 'Battel'

P1959 Phaedri ... Fabularum Aesopiarum. *Typis Mariae Clark: impensis Benj. Tooke, & Tho. Cockeril*, 1688. 8°.

P2655 Only edition statement on title page is: 'Newly revised and corrected.'

P3066 Anonymous.

P3947 For 'cowardize' read 'cowardisze'
For '*Spark*,' read '*Spark*'

P3969(?) Entry cancelled, perhaps should be reinstated:
[-] A gagge for long-hair'd rattle-heads. [*London*, 1646] cap. 4°.
[There is a reference from the title to Prynne, but the entry appears to have been cancelled; 2 conjugate leaves, signed L, L_2; the presence of three copies in the British Museum suggests that it was separately issued, and Wood's *Athenae* tends to confirm this].

P4039 For '*Sparke*' read '*Spark*'

Advertiſement.

THis *Book* at its firſt *Publiſhing*, which was ſhortly after the Death of *King Charles the Firſt*, had the ill fortune to be coldly received in the world, by reaſon of the Circumſtances of thoſe times; but after *K. Charles the Second* was poſſeſt of the *Crown*, and endeavoured to advance the *Prerogative* beyond its juſt bounds, the *Book* began to be much enquired after, and lookt into by many *Learned Men* who were not willing to part eaſily with their *Birth-Rights*, ſo that in a ſhort time it became very ſcarce, and was ſold at a great rate; this occaſion'd the private Reprinting of it in the year 1672, which as ſoon as the Government perceived, they Proſecuted both the *Publiſher* and the *Book* ſo violently, that many hundreds of the *Books* were ſeized and burnt; that, and the great want of the *Book* ſince occaſioned the Reprinting of it (without any *Alterations* or *Omiſſions*) in the year 1682, when the Preſs was at liberty by reaſon of the ceaſing of the Act for Printing, but *Prerogative* then getting above the *Law*, it met with a new Perſecution, and the *Publiſher* was Indicted for the Reprinting of it; the *paſſages* in it upon which the *Indictment* was found, were theſe, Part II. Page 76. beginning Line the 24*th*, thus, *I do eaſily grant that* Kings *have many occaſions and opportunities to beguile their people; yet can they do nothing* as Kings, *but what of Right they ought to do. They may call* Parliaments, *but neither as often or ſeldom as they pleaſe, if the* Statute Laws *of this Realm might take place.* And, Part II. Page 148. Line 32. *And though* Kings *may be Chief Commanders, yet they are not the Chief Rulers.* The Proſecution went on ſo rigorouſly, that the *Publiſher*, tho' beyond the Seas, yet willing to try the *Cauſe*, appeared according to the conſtant practice of the *Court* of *King's-Bench*, by his *Attorney*, but for not being perſonally preſent in the *Court*, (which was then impoſſible) he was by the Arbitrary Power of the then *Lord Chief Juſtice Jefferys* Out-Law'd for a *Miſdemeanour*, and ſo remain'd till this wonderful Revolution, by the wiſe Conduct of his Highneſs the *Prince of Orange*.

The *Books* have been ever ſince with care and charge preſerved, for the benefit of all that are willing to know and maintain their Antient *Laws* and *Birth-Rights*.

It was well known to, and owned by, the late *Lord Chief Juſtice Vaughan*, who was one of the *Executors* of the Great and Learned *Mr. Selden*, that the *Ground-work* was his, upon which *Mr. Bacon* raiſed this *Superſtructure*, which hath been and is ſo well eſteem'd, that it is now again made publick, by

January the 10*th.* 1683.

John Starkey.

P4071 Add '4°.'

R155 For '*Croom*' read '*Croom*,'

R156 For 'cabinet council' read 'cabinet-council'

R289 Described on title page only as 'Newly imprinted', not as 'Twenty-first'.

R1617A For '*Laurence*' read '*Lawrence*'
For '*Bonwick*' read '*Bonwick*,'

R1945 Also part of R1973 (signed 3A-3F; issued separately and as part of R1973 - see $3A_5v$).

R1973 Title: [Greek]: or, a view of all religions.
Imprint: [*London*] *For John Saywell*, 1658.

S2428 - - [Anr. ed.] *For John Starkey, and are to be sold by J. Robinson, R. Bentley, Jacob Tonson, T. Goodwin, and T. Fox*, 1689. fol.
[A second title page [-] - *For John Starkey*. 1682, whose presence is accounted for by the Advertisement reproduced opposite.]

S4824 For 'articles' read 'articles,'

S4828 No edition statement on title page.

S4934 For '*Oxonii*,' read '*Oxonii*'

S5035 For '*& John*' read '*and James*'

S5238 2v.

T334 = First part of T342.
Anonymous.
For 'Iesus' read 'Iesvs'

T1005 No edition statement on title page.

T1134 For '*A. Clark*,' read '*Andrew Clark*'
For '*C.*' read '*Charles*'

V441 Imprint: *For George Calvert*, 1667.

W60B+ [-] - [Anr. ed.] *By the assigns of Richard and Edward Atkins*. 1686. 8°.

W1696 For '*Roberts*' read '*Roberts*,'

THE MONK:

A

ROMANCE.

by

M. G. Lewis Esqr

IN THREE VOLUMES.—VOL. I.

Somnia, terrores magicos, miracula, ſagas,
Nocturnos lemures, portentaque.

HORAT.

Dreams, magic terrors, ſpells of mighty power,
Witches, and ghoſts who rove at midnight hour.

LONDON:

PRINTED FOR J. BELL, OXFORD-STREET.

M.DCC.XCVI.

THE MONK:

A

ROMANCE.

by

M. G. Lewis. Esqr

IN THREE VOLUMES.—VOL. II.

Somnia, terrores magicos, miracula, ſagas,
Nocturnos lemures, portentaque.

HORAT.

Dreams, magic terrors, ſpells of mighty power,
Witches, and ghoſts who rove at midnight hour.

LONDON:

PRINTED FOR J. BELL, OXFORD-STREET.

M.DCC.XCVI

THE MONK:

A

ROMANCE.

By M. G. Lewis. Esqr

IN THREE VOLUMES.—VOL. III.

Somnia, terrores magicos, miracula, ſagas,
Nocturnos lemures, portentaque.

HORAT.

Dreams, magic terrors, ſpells of mighty power,
Witches, and ghoſts who rove at midnight hour.

LONDON:

PRINTED FOR J. BELL, OXFORD-STREET.

M.DCC.XCVI

THE MONK, '1796'

The complex publishing history of Matthew Gregory Lewis's three-volume Gothic novel *The Monk* was convincingly unravelled in 1949 by W.B. Todd (1). Though Todd's account has been subsequently modified in one aspect (2) it is unlikely to be seriously modified. In brief, the publishing history appears to follow this course:

1. No copy of the novel is extant dated 1795, but external evidence suggests that it was printed in that year, but not offered for sale until March 1796, when it appeared with cancel title leaves dated 1796. This first edition was published anonymously. (A 'second issue' of the first edition was created in March 1797 when all three title leaves were cancelled and that to Vol. I replaced by one describing the work as the second edition and dated 1796).

2. The true second edition was published in October 1796, this time bearing the name of the author and his newly-acquired status: M.G. Lewis, Esq. M.P.

3. The third edition followed in April 1797, again bearing the author's name. But the identification of a Member of Parliament with such a 'blasphemous' work provoked a violent reaction and Lewis and his publisher, Joseph Bell, were compelled to withdraw the third edition and prepare for publication an expurgated edition. Since, however, official displeasure was directed at the third edition only, Lewis and Bell disposed of the offending sheets by passing them off as the first edition and selling them at a premium. Their first device was to cancel all the title leaves and replace that of Vol. I with the first-edition title leaf cancelled in 1797 when creating the 'second edition'. Their second device was to set new cancel title leaves for all three volumes, omitting the author's name and the edition statement but otherwise reproducing the appearance of the third edition title pages, even to the extent of the 1797 date ('M.DCC.XCVII.'). When the discrepancy between the date and the edition - by inference the first - was noted, the final 'I' of the date and the following period were erased. This is Todd's third edition, third issue, second state.

4. The expurgated fourth edition, still bearing Lewis's name but now entitled *Ambrosio*, appeared in February 1798, the fifth in 1800.

On the basis of the title leaves the University of Alberta copy is clearly of the third edition, third issue, second state: each title page has had the date doctored to read 'M.DCC.XCVI'. But closer inspection demonstrates that the Alberta set is in fact a mixed second and fourth edition with the third edition title leaves masquerading as the first edition.

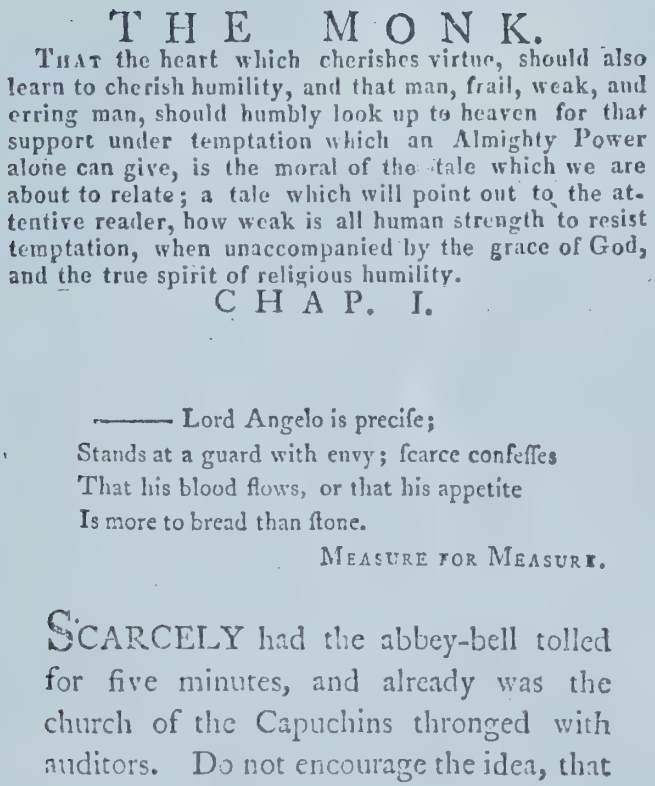
The collation ($B\text{-}O^{12}$) serves to identify Volume III as of the fourth or fifth edition rather than the third ($B\text{-}O^{12}\ P^{2}$), and the advertisements on $O_{12}v$ confirm it as of the fourth edition, three being for books published in 1797 ('lately published') and two for books published in 1798 ('speedily will be published').

The immediate clue to the first two volumes being of the second edition is provided by the press figures listed by Todd for gatherings A and B of the first three editions. Volume I has the figures A_2v - 2, $B_{11}v$ - 3 instead of the third edition A_2v - 4, B9r - 3, $B_{11}r$ - 2, and Volume II has the figure B_6v - 1 instead of B_6v - 4. Confirmation is provided by the list of variant readings appended to the Peck-Berryman edition (3): in every instance the two Alberta volumes agree with the second edition readings against the readings of the third edition.

The most plausible hypothesis for this odd combination of volumes involves the history of the third and subsequent editions. The third edition, decked out as the first, continued to be sold at a premium while the expurgated fourth edition was exhausted and the fifth put on sale, being finally sold out in May, 1801. It is possible that to capitalise on the profitable demand for the spurious first edition Bell mated two odd volumes surviving from the second edition with one from the concurrently-available fourth edition and provided them with title leaves from the stock printed off for the third edition, second issue.

Later sophistication is possible but unlikely. The three volumes are uniformly bound in contemporary diced sprinkled calf with black lettering pieces, but at some stage they have been very skilfully rebacked and the original backstrips mounted, during which process sophistication would clearly have been possible. Each title page has had the author's name added in a roughly contemporary hand which varies slightly in one volume but not sufficiently to be obviously in a different hand. [See illustration] Since the three odd volumes appear to have always formed a set and since the three title leaves appear to have come from the same source the likeliest explanation is that the set is in its original form and that the sheets and title leaves were mated by Bell.

A final oddity in the Alberta set is the slip pasted in Volume I at the head of the first chapter:



THE MONK.

THAT the heart which cherishes virtue, should also learn to cherish humility, and that man, frail, weak, and erring man, should humbly look up to heaven for that support under temptation which an Almighty Power alone can give, is the moral of the tale which we are about to relate; a tale which will point out to the attentive reader, how weak is all human strength to resist temptation, when unaccompanied by the grace of God, and the true spirit of religious humility.

CHAP. I.

——— Lord Angelo is preciſe;
Stands at a guard with envy; ſcarce confeſſes
That his blood flows, or that his appetite
Is more to bread than ſtone.

MEASURE FOR MEASURE.

SCARCELY had the abbey-bell tolled for five minutes, and already was the church of the Capuchins thronged with auditors. Do not encourage the idea, that

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NOTES

(1) Todd, William B., 'The early editions and issues of *The Monk*, with a bibliography', *Studies in Bibliography* II (1949-1950), pp. 3-24.

(2) Peck, Louis F., *A Life of Matthew G. Lewis*, Cambridge, Mass., Harvard U.P., 1961, p. 294, note 14: 'Since the appearance of Todd's article, two copies of the 1796 *Monk* with integral title leaves have been found.'

(3) *The Monk*, original text, variant readings, and 'A note on the text' by Louis F. Peck, introduction by John Berryman, New York, Grove Press, Evergreen edition, [1959].

Dessiné par C. N. Cochin fils Chevr de l'Ordre du Roi, de l'Acad. Rle de Peinture &c.

Gravé par B. L. Prevost Graveur de l'Ac. M. Imp.le et Rle &c.

FRONTISPICE de L'ENCYCLOPÉDIE.

THE ENCYCLOPEDIE

The acquisition of the *Encyclopédie, ou dictionnaire raisonné des sciences, des arts et des métiers*, edited by Diderot and D'Alembert, was recorded in *News from the Rare Book Room* Vol. 2, No. 1, October 1966. The thirty-five folio volumes, uncut and bound in Dutch marbled paper over pasteboards, with handwritten labels, comprise:

Text, 17 vols.
Plates, 11 vols.
Supplement, 5 vols.
Table, 2 vols.

The *Supplément* and *Table* present no problems: the former, four volumes of text and one of plates, was printed in Paris by Stoupe and published there by him, Panckoucke and Brunet and in Amsterdam by Rey, 1776-7 (the Alberta set has the 'Rey' imprint for the text volumes, the 'Paris-Amsterdam' for the plate volume); the latter was printed by Stoupe and published by Panckoucke and Rey, 1780.

What, however, was not realised in 1966 was that the main 28 volumes are not what they purport to be - the original Paris-'Neuchâtel' edition of 1751-72 - but the Geneva folio reprint. In 1768, three years after the appearance of the last text volume of the Paris edition, Charles Joseph Panckoucke proposed to Diderot that a revised edition be put out. But either because of the expense and competition from the *Encyclopédie d'Yverdon* (58 quarto volumes, 1770-80) or because of the interdiction of the Chancelier de Maupeou, the project was abandoned in favour of reprinting the original edition and adding a supplement. The first three volumes of text and the first volume of plates were ready for distribution early in 1770 when the Archbishop of Rheims had the whole text printing of 2000 seized and incarcerated in the Bastille. At this point Panckoucke reached an agreement with the Geneva printers Gabriel Cramer and Samuel de Tournes whereby the reprint was produced in Geneva, the 17 volumes of text 1771-4, the last ten volumes of plates 1772-6. The text of the reprint incorporates corrections and in a few instances is revised; the plates had in many cases to be engraved afresh because of the deterioration of the originals.

The Geneva edition is a literal reprint of the Paris, even to the extent of reproducing the imprints of the original: hence the frequent confusion between the two. However, Lough (1) has listed distinguishing marks by which the two can be differentiated, and on the basis of these the University of Alberta set is clearly the Geneva reprint, not the Paris original.

When Professor Rothrock published his article on the *Encyclopédie* (2) the reproduction of the frontispiece from the Alberta set created considerable interest since it differs significantly from the original frontispiece in

having three pressmen operating a printing press inserted at the lower left between the clouds and the representatives of those arts and professions that depend on the sciences. This frontispiece is loosely inserted, with a stub to act as a wrap-around in sewing, but the fold has never been pierced by a binder's needle. Beneath the plate are the ascriptions 'Dessiné par C.N. Cochin ... 1764. Gravé par B.L. Prevost ... 1776'. The date of engraving - 1776 - is that of the last volume of plates in the Geneva reprint; i.e. the frontispiece to Volume I of the text was produced along with the last volume of the plates, and hence the likelihood of its not being correctly bound in (3). Likewise the frontispiece to the Paris edition had been engraved in 1772 along with the last volume of the plates.

In 1966-7 a much reduced facsimile of the *Encyclopédie* was published by Frommann in Stuttgart, claiming to be the first edition, but the redrawn frontispiece - appearing not too surprisingly as the frontispiece to the last volume of plates - indicates that in at least this one instance the facsimile has in fact been made from the Geneva reprint. Professor Schwab adds other volumes to the list of false firsts in the Frommann facsimile: Volumes VI, VIII and XII of the text and Volumes I, X and XI of the plates are from the Geneva reprint, while Volumes I and II of the text are from what he calls the Honnold version, an early reprinting of Volume I in its entirety and of Volume II up to page 190 (4). So not only are there 'a considerable number [of Geneva reprints] on the shelves of unsuspecting libraries, who have believed that they owned a set of the more valuable Paris original' (5) but also an even larger number of mixed sets in facsimile.

NOTES

(1) Lough, John, *Essays on the Encyclopédie of Diderot and D'Alembert*, London, O.U.P., 1968, ch. 1 'The different editions', ch. 2 'The Panckoucke-Cramer edition'.

(2) Rothrock, George A., 'Diderot's great *Encyclopedia*', *History Today*, Vol. 18, No. 4, April 1968, pp. 244-250.

(3) Schwab, Richard N., 'The Diderot problem, the starred articles and the question of attribution in the *Encyclopédie* (Part I)', *Eighteenth Century Studies*, Vol. 2, No. 3, Spring 1969, p. 255, describes the Alberta frontispiece as a 'curious variant version', but in a letter of 9 April 1971 he relates having found several other specimens both in the United States and Europe.

(4) 'The Diderot problem ... (Part II)', *Eighteenth Century Studies*, Vol. 2, No. 4, Summer 1969, p. 413.

(5) Watts, George B., 'The Swiss editions of the *Encyclopédie*', *Harvard Library Bulletin*, Vol. 9, No. 2, 1955, p. 219.

PRINTING IN EIGHTEENS

In his discussion of format McKerrow (1) mentions the octodecimo, but after noting its frequency in modern French books he admits to not having met with it in English printing, despite the fact that Johnson gives schemes for it. Indeed, Johnson (2) gives seven schemes for imposing in 18mo, the same seven that had appeared sixteen years earlier in Stower's *Printer's Grammar* (3), to which Johnson was also deeply indebted in his text on imposition. Only two of the seven schemes result in gatherings of eighteen, one described as 'A Sheet of Eighteens, with One Signature,' the other as 'A Sheet of Eighteens, to be folded up together' (the remainder involve half-sheet imposition or result in two or three 'signatures').

In the University of Alberta collection is a 1793 Berwick edition of Bunyan's *Solomon's temple spiritualized* collating 18mo, A-D^{18} E^{12}, plus an eight-leaf booklist.

SOLOMON's TEMPLE SPIRITUALIZED:

OR,

GOSPEL LIGHT

FETCHED OUT OF THE

TEMPLE AT JERUSALEM,

To let us more easily into the Glory of

NEW TESTAMENT TRUTHS:

BY JOHN BUNYAN.

A NEW EDITION.

EZEK. xliii. 10, 11. *Thou Son of man, shew the house to the house of Israel--shew them the form of the house, and the fashion thereof, and the goings out thereof, and the comings in thereof, and all the forms thereof, and all the ordinances thereof, and all the forms thereof, and all the laws thereof.*

BERWICK:

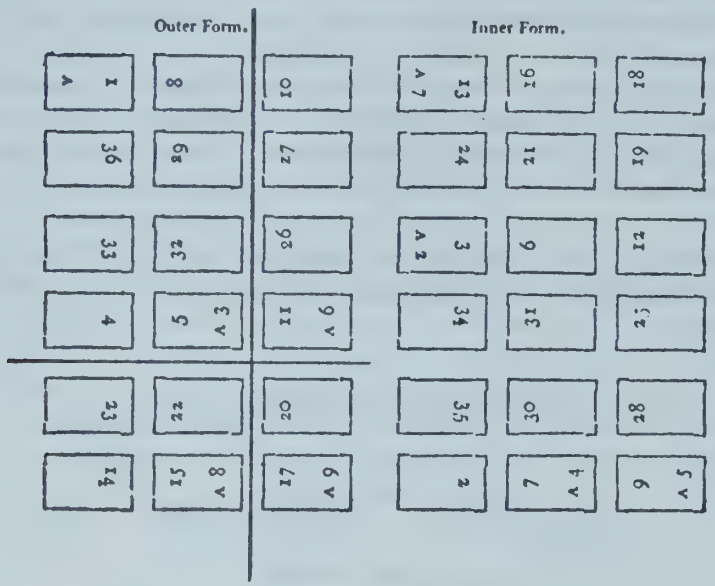
PRINTED BY AND FOR W. PHORSON; E. LAW AND SON, AVE-MARIA-LANE; AND MURGATROYD, CHISWELL-STREET, LONDON.

1793.

The text paper has vertical chain lines, and the watermark and countermark (lily / KR) occur in the centre of \$11 and \$15 in A - D. A deckle edge appears at the foot of $D_{7.12}$, while in C and D bolts have been cut at the fore-edge of \$15,16 and \$17,18.

The position of the watermark and countermark suggests that the sheets were imposed according to Stower's 'Sheet of Eighteens, with One Signature' thus:

A Sheet of Eighteens, with One Signature.



The only apparent way to produce a gathering of eighteen leaves from such a scheme is by cutting three times (as indicated on the outer forme) thereby producing four parts which must then be inserted one within another:

1. $A_{1.18}$ $A_{2.17}$ $A_{3.16}$ $A_{4.15}$
2. $A_{5.14}$ $A_{6.13}$
3. $A_{7.12}$ $A_{8.11}$
4. $A_{9.10}$

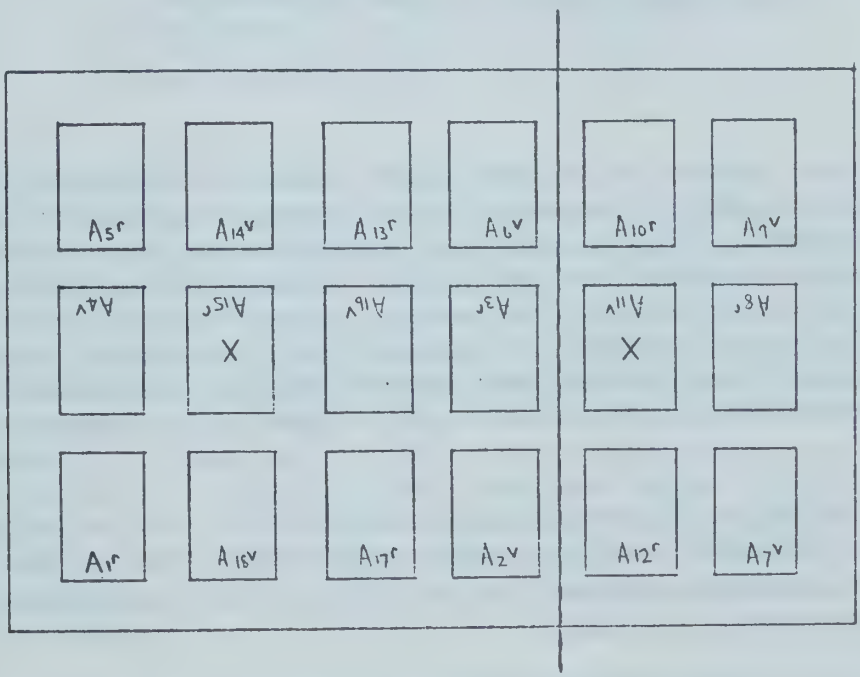
(The gatherings are signed \$9).

Three cuts in order to gather one sheet appears to be a binder's nightmare, compared for example with a simple 12mo or 24mo. And yet the evidence

of Stower suggests that the 18mo was common about the turn of the century. Referring to 'A Half Sheet of Eighteens, without transposing the pages,' he writes (4):

> [This scheme] will be found extremely useful, as works in that size are now constantly printing. Much time will also be saved in the warehouse work, for it will now only be necessary to cut the sheet through the middle, in the same manner as a half sheet of octavo.

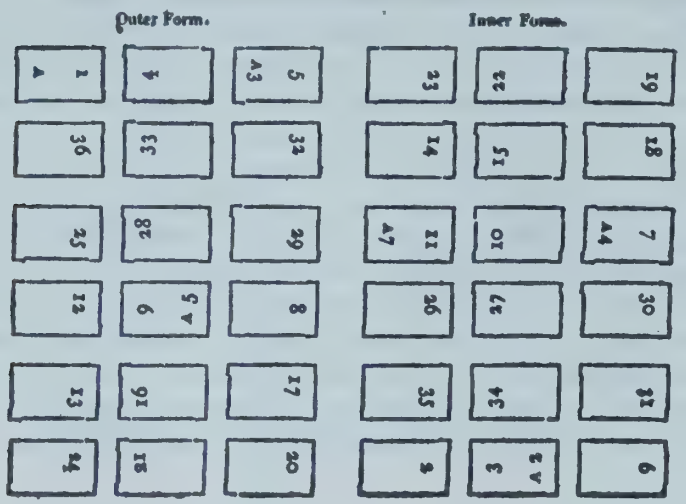
But even then a further cut is needed in order to detach the strip $A_{3.4.9}$ before folding, while gathering in nines is inherently awkward. Both schemes -'One Signature' and 'Half Sheet without transposing'- require a cut to ensure that a clean edge is always at the head of the leaf in the gathered book. But the task of gathering would be much simplified if a concertina fold were to be used, at the risk of a deckle remaining even after ploughing. For example, in the 'One Signature' all that is needed is to interchange the pages in the strip $A_{5.14}$ $A_{6.13}$ $A_{9.10}$ between formes and then invert them, as in this scheme for the outer forme:



Then only one cut would be needed: the outer twelve leaves would be gathered as a 12mo by folding first parallel with the (original) shorter side and then as a concertina, while the inner six leaves would simply be folded as a concertina. Even simpler would be to employ Stower's 'A Sheet of Eighteens, to be folded up together,' where the six-leaf strip is folded within the

twelve to produce a gathering of eighteen leaves:

A Sheet of Eighteens, to be folded up together.



Obviously many schemes can be devised to impose in eighteens and eliminate cutting altogether, though bulk and crease marks may militate against their employment. But no amount of folding seems able to bring the watermark and countermark into the centre of leaves \$11 and \$15. The evidence of signing and of chain lines meeting 'over the top' is not conclusive, but the evidence provided by the position of the marks suggests that this Berwick edition of Bunyan *was* imposed, despite the apparently overwhelming inconvenience to the binder, as 'A Sheet of Eighteens, with One Signature.'

Bound in with *Solomon's temple spiritualized* is *A list of books printed for W. Baynes, 54, Paternoster-Row, London,* which bears the imprint 'Gracie, Printer, Berwick' and which probably was printed in 1801. Among the 138 items listed is one described as an 18mo:

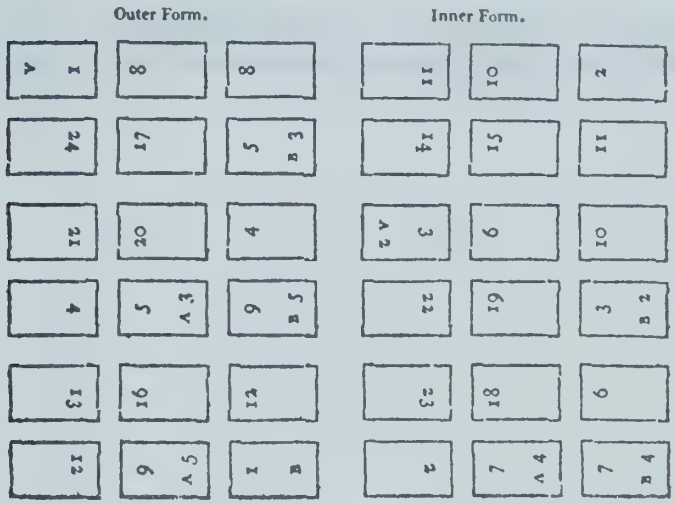
> 13 Dr. Doddridge's Ten Sermons, on the power and grace of Chriſt, and on the evidences of his glorious goſpel, a neat edition, 18mo 2s bound, or on finer paper 2s 6d.

The item is undoubtedly Philip Doddridge, *Ten sermons on the power & grace of Christ*, London, by Lochhead and Gracie, 1801, of which there is a copy in the Library of Congress. Mr. Robert H. Land, Chief of the General Reference and Bibliography Division of The Library of Congress, has kindly supplied the information that the chain lines are vertical and that the gatherings are in alternate twelves and sixes, collating thus:

A^{12} B^{6} C^{12} D^{6} E^{12} F^{6} G^{12} H^{6} I^{12} K^{6} L^{12} M^{6} N^{12} O^{6} P^{4}

The *Ten Sermons* is seemingly an example of Stower's 'A Sheet of Eighteens, with Two Signatures,' imposed so that after the cut the bottom strip of six leaves is gathered separately:

A Sheet of Eighteens, with Two Signatures.



But even this method seems to afford the same problems of cutting as 'A Sheet of Eighteens, with One Signature,' the four leaves A5.8 A6.7 having to be detached and then inserted in the middle of the other eight leaves. Evidence of cutting after imposition by this method is afforded by Ernst Ludwig Posselt, *Taschenbuch für die neuste Geschichte*, of which the Library has volumes 1 and 4, Nürnberg, in der Bauer- und Mannischen Buchhandlung, 1794, 1798. Here the typical make-up is A^{12} A^{6} B^{12} B^{6} C^{12} C^{6} etc., where the first gathering of each pair is fully signed and the second ✱13 14 15 16 x x. In the twelve-leaf gatherings the watermark appears in ✱8, or ✱9, or ✱8 and ✱9, or not at all, the inference being that a supply of sheets, not printed off with the watermark consistently appearing in ✱8 or ✱9, was cut and then randomly bound, thus producing the four combinations of watermark found in these exemplars.

It is clear that many 18mos will go unrecognised because they are not *gathered* in eighteens but in sixes or twelves or even eights (as in Stower's 'Sixteen Pages to a Half Sheet of Eighteens') or nines ('Half Sheet'). The difficulty of recognition is compounded by the use of wove or machine-made paper in the late Eighteenth Century and thereafter, and of paper either without watermarks entirely or with watermarks in untraditional places within the sheet. It may well be that the 18mo is no more uncommon than the 16mo in the decades around 1800.

NOTES

(1) McKerrow, Ronald B., *An introduction to bibliography for literary students*, Oxford, Clarendon, 1927, pp. 173-4.

(2) Johnson, John, *Typographia, or the printers' instructor*, London, Longman, 1824, 2v., Vol. II pp. [167-172].

(3) Stower, C., *The printer's grammar; or, introduction to the art of printing*, London, Crosby, 1808 (Reissued London, Gregg-Archive, 1965), pp. 179-182.

(4) p. 199.

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